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ANNIVERSARY NUMBER

NO. 1

THE NEW YORK CLIPPER

PRICE 10 CENTS

OLDEST THEATRICAL JOURNAL IN AMERICA

FOUNDED IN 1853 BY FRANK QUEEN

HEAD HITS

ALL THE BIG ACTS KNOW IT

NEW YORK'S FAMOUS PRIZE BALLAD

WITHOUT YOU

THE WORLD DON'T SEEM THE SAME

THE BIG NOVELTY SONG

I DON'T WANT JUST ANY LITTLE GIRL

DESCRIPTIVE STORY BALLAD (ANOTHER WABASH)

DOWN OLD INDIANA WAY

A LIVE COON SONG

CINDY, COME BE MY BRIDE

A GENUINE OLD FASHIONED WALTZ SONG

GIVE YOUR SMILES TO ALL THE BOYS

(BUT KEEP YOUR HEART FOR ME)

ITALIAN CHARACTER SONG

I'M GOING BACK TO THE LAND OF SPAGHETTI

SOME MOON SONG

SPOONY MOON

OUR NEW SENTIMENTAL BALLAD

IN ONE GIRL'S HEART

THE ONLY FATHER SONG--A LAUGH IN EVERY LINE

FATHER, DEAR FATHER, COME HOME WITH ME NOW

A RAGTIME JUNGLE SONG

WHILE UNDER THE JUNGLE MOON

ORCHESTRATIONS READY IN ALL KEYS QUARTETTE ARRANGEMENTS OF ALL OUR BALLADS
PLEASE SEND LATE PROGRAM

HEAD MUSIC PUBLISHING CO.

1416 BROADWAY, NEW YORK

DANIEL FROHMAN'S
POPULAR GENERAL MANAGER

JOHN W. RUMSEY

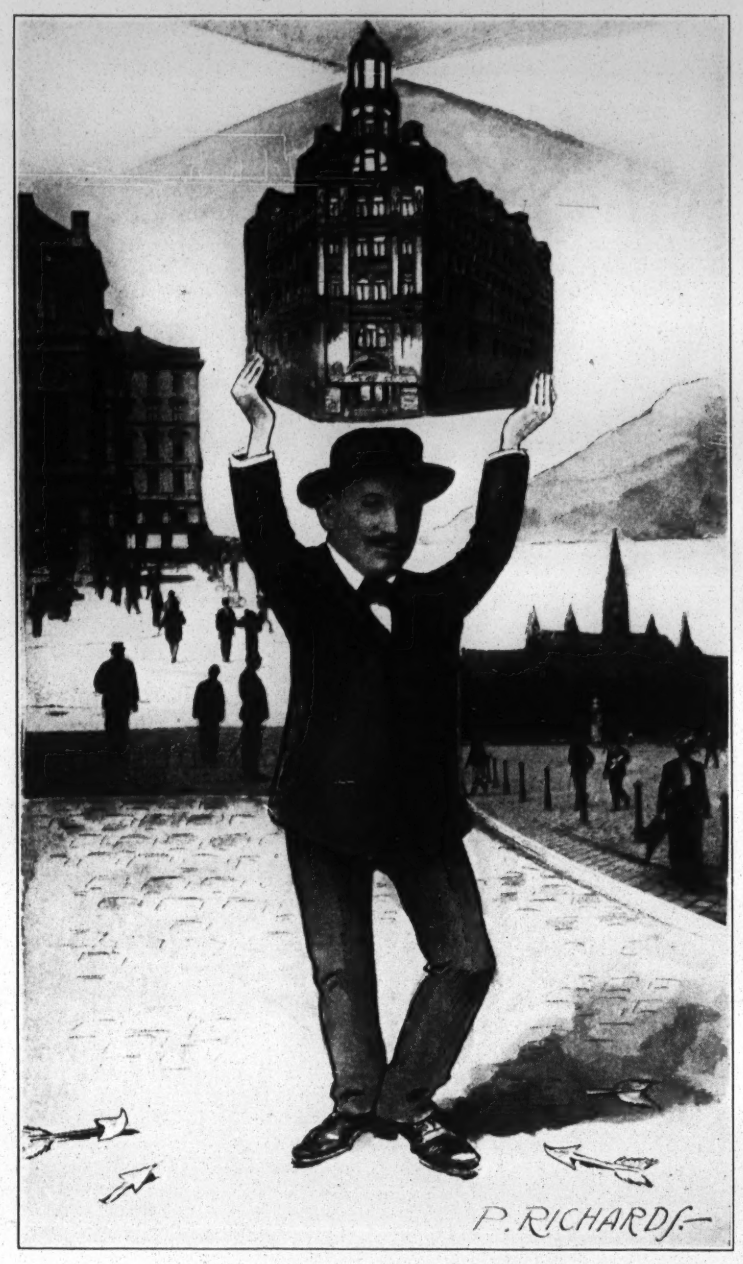
FIFTY EIGHTH ANNIVERSARY

NEW YORK CLIPPER

FEBRUARY 1911

ESTABLISHED 1853

GATCHEL & MANNING Phila.



BEN TIEBER, THE MAN WHO HAS UPLIFTED EUROPEAN VAUDEVILLE.

The above sketch represents Ben Tieber, the hustling owner and manager of the Apollo Theatre, in Vienna, Austria. His tireless energy and strong business instinct have exposed him recently to an unpleasant newspaper notoriety, which, however, does not disturb him in his endeavor to raise his establishment to the highest standard of perfection.

RICHARD PITROT.

Richard Pitrot has in his time made many faces. We herewith present his own face at various times of his long and varied career, as mimic and of late years as a successful purveyor to the field of vaudeville. Mr. Pitrot has several new ventures, to be exploited in the near future.

RICHARD PITROT'S EUROPEAN ATTRACTIONS.

It is known all over the world that the Globe Trotter, Richard Pitrot, has imported more and greater novelties from Europe for vaudeville and circus than anybody else. This season and last season alone he has contracted one hundred and twenty-five European acts for the Pantages' and Morris circuits. Below is a list of the acts that have already played these two circuits and others who will play: Four Emilions, flying acrobatic act; Elsa Satanella Trio, great dancing act; Brothers Whelton, wonderful perch act; Four Nightons, athletic posing act; Mme. Malba, novelty dancing act; Wallno and Georgette, eccentric dancing act; Sisters Dubarry, eccentric singing and dancing act; the Bramsons, novelty hoop rolling act; Violet Wegner, English singing comedienne; Maxini and Bobby, novelty acrobatic act; Five Kaytons, acrobatic act; Grisse and company, pantomime sketch, "On the Roofs;" Three Braggs, acrobatic act; Guido Gialdini, Spanish whistler; Hamilton Brothers, eccentric act; Four Regals, novelty athletic strong act, called "In the Blacksmith's Shop;" Powell's Pantomime Co., funny eccentric pantomime, sketch; Les Four Henrys, fancy French dancing act; Bennoit Cesaro Trio, comical acrobatic act; Three Welsch Girls, English novelty singing act; Rudolfi, manufloetfst; Zaretsky Troupe, Russian dancing act; Annie Milles, novelty singing eccentric act; Parrof and Terra, eccentric act; Capitaine Smith and Elsa, shooting act; Martialo Trio, novelty juggling act; Miss Hurley and the Funny Little Man; Maningo Bros., head and hand balancers; Palo and Sellery, novelty eccentric act; Three Proks, acrobatic act; Kelly and Ashby, eccentric act, called "Fun in a Billiard Saloon;" Three Macarte Sisters, eccentric wire act; Honors and Le Prince, French eccentric at; Four Durhams, novelty musical act; Mais Sisters, wire act; Leigh Bros., equilibristic act on billiard cues; Lillie and Fred Irwin, novelty dancing act, called "The Waltz Fever." Busch and company, acrobatic combination act; Five Lunds, musical act; Picherel and Scale, funny eccentric act; A. W. Asra, billiard ball juggler; Sim and Soe, eccentric bar act; Milton and Horton, eccentric bar act; Brothers Namsel, eccentric bicycle act; Sisi and Fifi, French eccentric act; Morandinis, wonderful combination act; Schenck Bros., head and hand balancers; Four Black Diamonds, "coon" act; the Dorlans, French eccentric act; Les Dioness, comic bar act; George Schindler, musical act; Signor Vory, original transparent quick glass painter; Carpos Brothers, acrobatic act; Thiessens' Trained Dog Show; Les Two Grisantos, rag and sand pictures; Three Sisters Allison, eccentric dancing act; Norman Scorth, the mysterious man with 500 flags; Giazeroff Troupe, Russian singers and dancers; Original Credles, gymnastic act; Les Aribos, novelty acrobatic act; Carl Rosine, great Italian illusionist; Eight Colinis, great dancing act; Blank Family, novelty juggling act; Three Richards, comedy acrobatic act; D'Ort and Leonard, eccentric act; Leo Rapoli, juggler; Jahn and Solan, combination act; Clara Ballerini, Spanish dancing act and trapeze; Kremka Bros., novelty acrobatic act; Karsey's Musical Myrophone, Andree's Living Pictures of Ivory and Porcelain, Three Alex Bros., novelty gymnastic act; Robt. Roland, imitator of musical instruments; Five Torantos, novelty acrobatic act; Loja Troupe, novelty wire act; Narrow Bros., bicycle act; Max Laube, art wrestler; Emil Merkel, impersonator; Great Albas, head sliding act; Reros Bros., novelty gymnastic act; Morle and Scome, novelty shooting act; Three Sisters Hardini, musical act; Les Four Elles, French dance moderns; Three Romano Sisters, acrobatic dancing act; Thales and company, French pantomimists; Ellio Savanos, musical act; Dolesch and Zillbauer, street musicians; Russian Balalaika Band, Schuers' Lilliputians.

All the above mentioned acts are new to this country.

Mr. Pitrot has also imported the following acts, and handled them in this country for years, and has the exclusive management of them:

Willie Zimmerman, impersonator of great composers; Paul Conchas, Hercules juggler; Severin the French mimic; Techow's trained cats, Paul Cinquevalli, modern juggler, Four Richardinis, gymnastic act; Newhold and Carroll, parallel bar act; Kara, the well known juggler; Raffayette's acrobatic dogs, Little Allright, Japanese wonder; Prof. Inaudy, original Willy Bros., acrobatic act; Four Original Madcaps, the Great Svengalis, the original and modern great Trilby act; Janoslav Kocian, the violinist; Cordua and Maud, European combination act; Irma Orbasany, with her trained cockatoos; Prof. Canaris, conjurer; Sandor Trio, gymnastic act; Peter Barlow's monkeys and ponies, Fregolia, quick change artist; Five Salvaggis, French dancing act; Kohler, Operatic Trio, Mons. Rivoli, change artist; Coccia and Ameta, with their sensation, "The Apache Dance;" Hassan and Janny, gymnastic combination act; Mlle. Louise's trained monkeys, Scott Bros., head and hand balancers; Raffin's Monkey Music Hall, the Siddons, with their own creation, "The Two Alligators;" Mr. and Mrs. Edward H. Lucas, English sketch artists, in "Scenes From Dickens;" Mr. and Mrs. Harry Clark, world's greatest banjoists; Martinetti and Grossi, funny musical act; Fassio Trio, gymnastic act; Three Dumonds, street musicians; Rusticana Trio, Italian singing and musical novelty; Mme. Kristoffy, operatic singer; C. H. Unthan, the armless wonder; Torcat and Flor D'Aliza, with their trained roosters; Darnett Bros, eccentric combination act; the Two Georgis, European eccentric act; Four Stagpoodles, Australian comical sketch act; Marcello, Italian novelty making statues from napkins and handkerchiefs; Max Tourbillon Troupe, seven people, great bicycle act; Ruppletts, acrobatic combination act; Nelson Family, acrobatic act; Rappo Sisters, singing and dancing act; Vermette Troupe, bar act; Morris and Morris, eccentrics; Great Heras Family of acrobats, and many others.

Besides this Richard Pitrot has introduced in Europe mostly all of the greatest American headliners and attractions, and every attraction he sends over there is a great success and a drawing card.

PAUL CONCHAS ALWAYS AHEAD OF THE "TIMES."

A snapshot of that famous artist on his "cannon-plane," sailing for the hospitable shores of the land of the free (lunch). He will soon descend for the purpose of delighting the American audiences and his own bank account, and has also another great novelty up his sleeve, but—that would be letting the cat out of the bag!

CÆSAR RIVOLI

Has been a tremendous success since his arrival in America, producing his clever character work as "The Man of One Hundred Roles." He has been working without interruption in the West and middle West for over eighteen months.

THE AERIAL SHAWS.

These clever aerialists have just completed a tour of Europe, appearing in all the principal continental halls. Upon their arrival in New York, recently, they were handed contracts for the Pantages time, by their representative, Richard Pitrot, and they are now playing that circuit with their usual success.

"HANDS ACROSS THE SEA."

P. Richards, the cartoonist, our representative in the "Fatherland," submits his heartiest congratulations to our fifty-ninth anniversary. Richards' waist measure seems to be increasing in proportion with THE CLIPPER'S circulation in Germany.

JOHN E. CAIN.

"Johnnie" Cain has earned an enviable reputation, particularly in black face, for his dialect and unctuous humor. "Versatility" is another mark stamped upon his performances, he having appeared in a wide range of characters. This season he is doing a straight with Robie's Knickerbockers in the first part, a black face in the olio, and comedy in the burlesque.

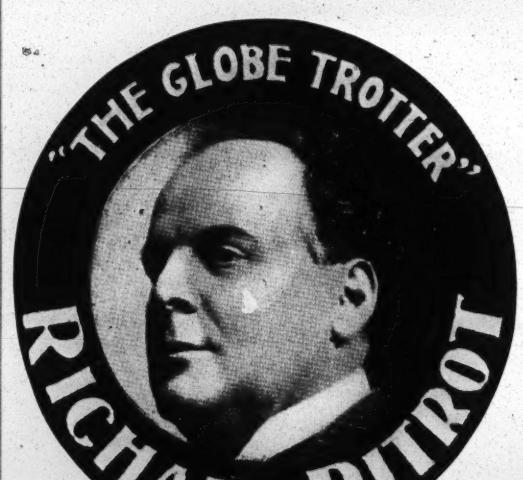
PAUL SELDOMS.

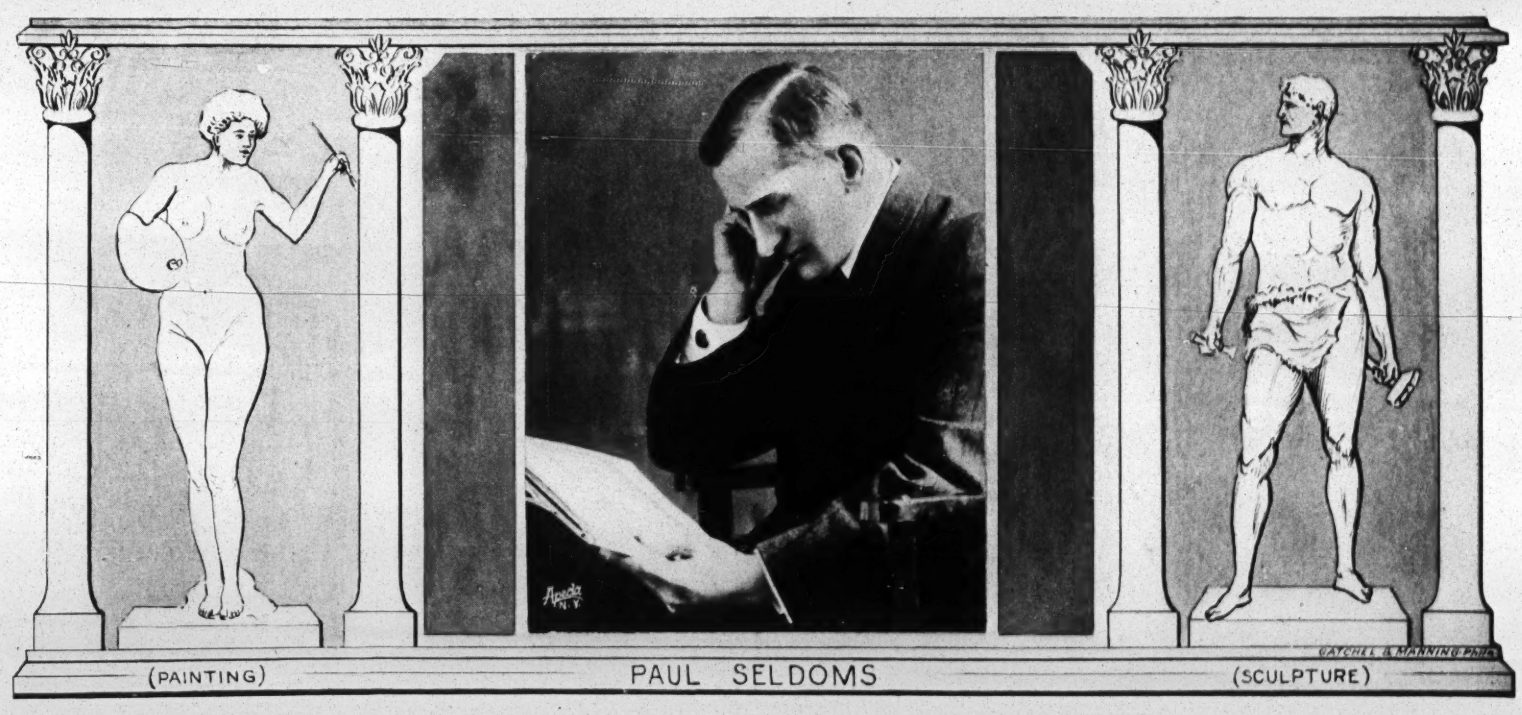
Making a study of his profession has been the keynote to the success of this popular producer of Seldom's "Venus" and other classic art studies, as impersonated by his group of models. Mr. Seldoms is constantly at work, inventing novelties and original productions for his act, which is in great demand on the big circuits, and now playing on the United time.

A real pleasure is afforded through the beauty of form and reality of illusion by the groupings of Paul Seldoms. They present for artistic zeal of idea and plastique of execution, the height of this year's vaudeville, and a convincing proof of the eminent aesthetic effect of the human body in its perfectness.

PAUL CINQUEVALLI AND THE "CLIPPER"—TWO "OLD RELIABLES."

Another pleasant meeting of that famous artist and his favorite paper. Cinquevalli and THE CLIPPER grew up together, and were already stanch friends long ere Paul owned that beautiful motor car, or THE CLIPPER could boast of its home on Twenty-eighth Street.





THOS. J. RYAN.

The Thos. J. Ryan-Richfield Co. have just finished one of the longest contracts ever made over the Orpheum circuit, at New Orleans, Feb. 12. When the Ryan-Richfield Co. commenced work, Sept. 27, in New York, they held contracts for 1909, 1910 and 1911. They played one, two, or four weeks in each house all along the Orpheum circuit. They will be in New York April 17, to play all the Percy Williams houses. "Pretty good for a young fellow like Tom Ryan."

HARRY McAVOY,

Whose smiling face is well known, is in his second season as principal Irish comedian with the Brigadiers. His characters range from the witty coal-heaver to the genteel Irishman, fond of a drink and a joke. His services are always in demand, and he has been connected with many of the best burlesques and combinations during his career as a funmaker.

ORGANIZERS OF VAUDEVILLE MANAGERS OF AMERICA.

E. F. Albee, Paul Keith, Louis Elrick, C. E. Kohl,* Mr. Cronin (Lawyer), J. K. Burke, Jas. Moore, J. J. Murdock,
Louis Behman,* Frank Tate, W. E. Wiggins,* Zach Tinker, Max C. Anderson, M. Meyerfeld,
Martin Beck, B. F. Keith, John D. Hopkins,* Michael Shea.

THE CLIPPER presents herewith, through the courtesy of Max C. Anderson, of the Anderson-Ziegfeld circuit of theatres, this interesting portrait of vaudeville managers, the majority of whom, we are glad to say, are living. This portrait was taken in Boston, Mass., by Chickering, at the time of the formation of what is now known as the United Booking Office.

* Deceased.

THE HARTS.

Marie Hart, America's most versatile artiste, and Billy Hart, present their own original novel comedy, "The Circus Girl," now in vaudeville, and meeting with big success.

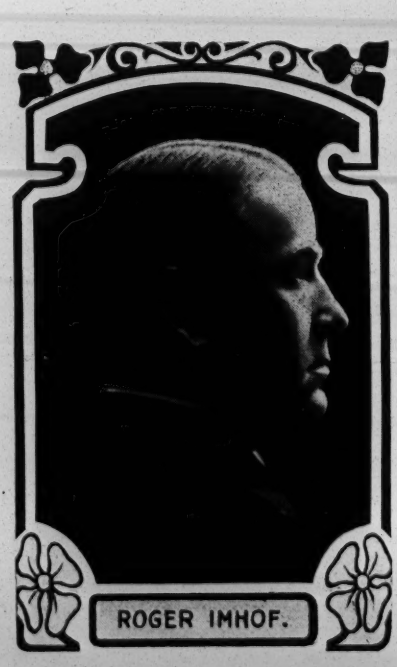
JOHNNY SMALL,

Of Johnny Small and Small Sisters, has enjoyed one of the quickest rises of any Chicago boy for his years. Within one year he arose from an amateur, until he now is one of the features on the bills that he plays for the Orpheum circuit. He has just completed his first tour, which took him from coast to coast, and has made a very favorable impression in all the cities played. Johnny is to change and improve his act, and will soon appear in Chicago, where he is awaited anxiously by his many friends, who want to see him dance, sing and tell a funny story or two.

GRAVE OF ADA ISAACS MENKEN,
At Mont Par-Nasse Cemetery,
Paris, France,
and Monument Erected by Ned James.

ROGER IMHOF.

Principal comedian with Chas. B. Arnold's Fads and Follies, has had a varied experience, in and out of the burlesque field, though in the past fifteen years burlesque has seen him the most. Mr. Imhoff has dabbled in every branch of the showman's field, with the possible exception of opera—from a clown with Miles Orton's Circus, to end with Goodyear, Elitch & Shilling's Minstrels; thence to Billy Van's Minstrels, back to the sawdust. Then into repertory, variety, melodrama, and, lastly, burlesque, not forgetting the medicine outfits. Mr. Imhof's Irishman caught the public's fancy, and in consequence he is little known as an actor outside of that character. He has found time to write and produce numerous plays, acts and burlesque, and has to his credit seventeen writings that have weathered production, the majority in burlesque. Mr. Imhof is a theatrical chronologer of some note, and has written articles for many leading journals on theatricals, this paper included. "The Doings of Dr. Louder," with which Mr. Imhof has so long been identified, and the vehicle that has so long accommodated Imhof, Conn and Corrine, is soon to be shelved, and in its stead "Surgeon Louder" will appear, the result of which will be chronicled in these columns later.



Copyright, 1909, by Augusta Glosé.

AUGUSTA GLOSÉ.

Among the headliners in vaudeville there are few who can equal Augusta Glosé in refinement of method and general "class" of material. Her pianologue is alone worth going a long way to witness, and she is particularly well equipped to send this portion of her act across the footlights, for she has the personality and the artistic appreciation of the "meat" in a song.

There are other parts of her specialty equally as pleasing as her pianologue, and her continued prominence in the best vaudeville houses of the country is the best possible testimony to the lasting excellence of her work.

A SOCIABLE CUP OF TEA.
F. P. Shanley, Manager of Continental Hotel, San Francisco,
and
Jean C. Havez, Business Manager for Henrietta Crosman.

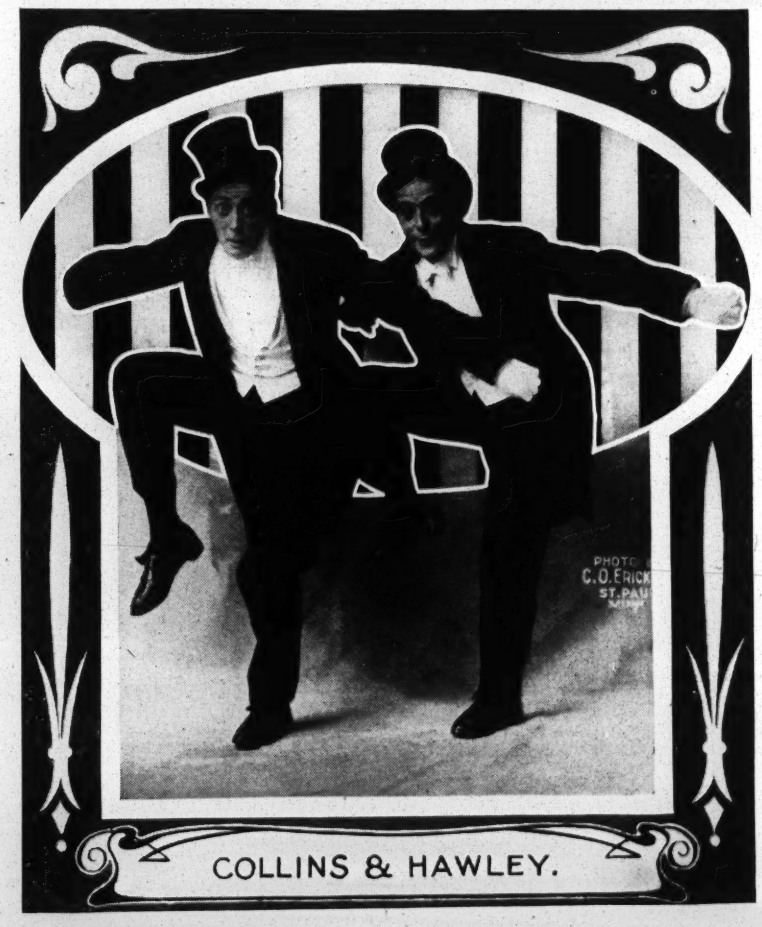
A GROUP OF ROAD AGENTS.

John E. Garvey, (Ad. Agt. Tulane Theatre.) | Albert Meyers, (Barnum & Bailey, Car No. 1.) | W. H. Bedward, (Agt. Al. G. Field.) | H. F. Quinn, (Agt. Ranch 101.)

J. W. Pickens, (Bus. Mgr. Al. G. Field.) | Townsend Walsh, (Agt. Otis Skinner.) | Markey Dempsey, (Ad. Agt. Crescent Theatre.)

COLLINS AND HAWLEY.

Charlie Collins and Sam Hawley are two of the most versatile song and dance men in the business. These boys have been together for a good many years, and have always been very successful, whether in vaudeville or production, having played only the best of time at home and abroad. During their trip abroad they played all the principal theatres and music halls in England, Ireland, Scotland, Wales and South Africa, and featured on every bill. They are now in their third season with T. W. Dinkins' Yankee Doodle Girls, playing leading comedy parts through the piece, and their act one of the features in the olio. A word to the wise: Keep your eyes on these boys and Broadway.



SHERMAN LAKE,

Near Oneonta, N. Y., will be a new resort, opening early next Summer. The grove you see in the distance is De Forest Grove. Dan Sherman is arranging for a merry-go-round, a scenic railway, and a dance hall with stage in it.

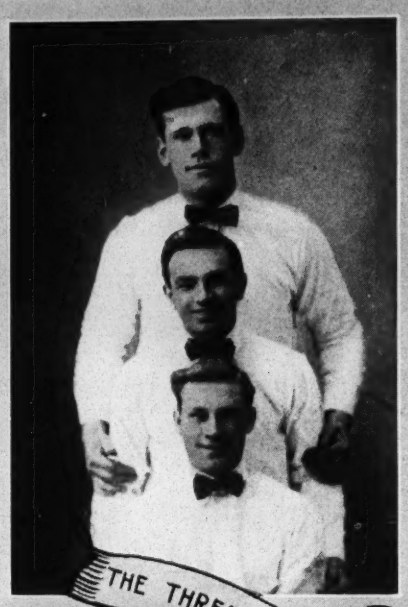
JAMES C. MORTON AND FRANK F. MOORE

Are now one of the feature acts over the United time. These boys were stars with "The Merry Whirl" Co., which played the New York Theatre for a run. They do a little of everything—sing, dance, whistle—and in their peculiar white chalk make-up, they have become a standard act in vaudeville. The press and public showered praises on this act when it played around New York.

— F. W. HOMAN —
PRESENTS THE FOLLOWING VAUDEVILLE ATTRACTIONS

LAFOYE & TOOHEY
THE SINGER AND THE TAILOR

MISS NINA ESPHEY
THE BANJO GIRL

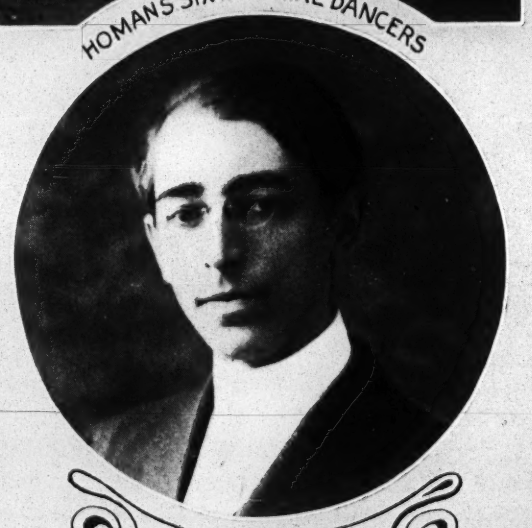


THE THREE KOLOS
THOSE HAPPY ACROBATS

MORGAN AND WEST

HOMAN'S SIX IMPERIAL DANCERS

BURDETTE, JOHNSON & BURDETTE



F. W. HOMAN

THE THREE ROSS SISTERS

MASTER RODEN BENFORD

LAWTON THE JUGGLER

BRUCE MORGAN
AND HIS PICADILLY JOHNNIES

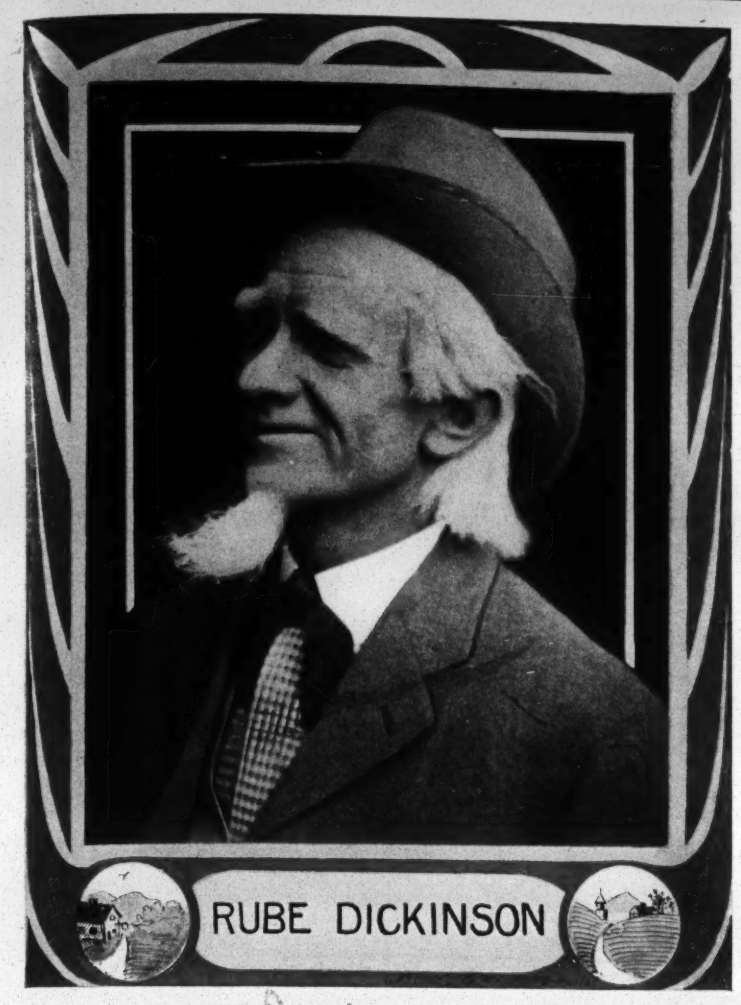
BOB. JEWETTE
THE AMERICAN BOY

GILBERT LOSEE

KENNEDY AND MACK
COMEDY ACROBATS

HOME ADDRESS — F. W. HOMAN, TREMONT THEATRE BLDG. BOSTON, MASS.
ANY ACTS CONTEMPLATING PLAYING NEW ENGLAND TERRITORY WILL DO WELL TO CORRESPOND WITH ME AS I WILL SELL TO ALL GOOD AGENTS. I CAN ROUTE AND BOOK FROM FIFTEEN TO TWENTY WEEKS THROUGH NEW ENGLAND.

GATCHEL & MANNING - Phila.



RUBE DICKINSON.

Rube Dickinson, known as ex-Justice of the Peace and Candidate for Congress, is considered the greatest exponent of Yankee character on the stage to-day. At present he is playing a very successful engagement on the Sullivan & Considine circuit. Dickinson, while playing through New England, was discovered by John Quigley, and after playing the Quigley circuit he signed a five year contract with Quigley, making him his exclusive manager. Both press and public are unanimous in their praise for Dickinson's clever work. He will make his New York debut late this season.

ELSIE LAVEDAU,

Refined singing comedienne, and a little different than the rest, is booked by John Quigley, indefinite.

MRS. GENERAL TOM THUMB,

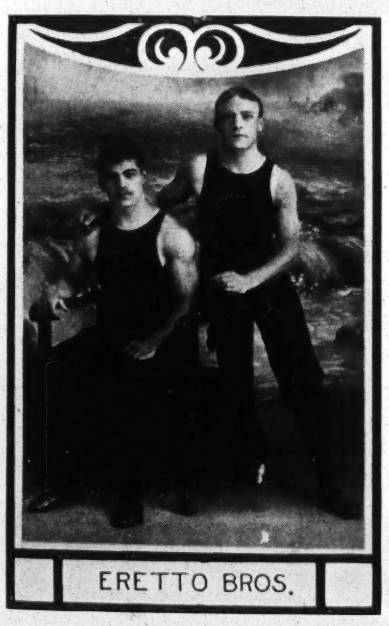
Known the world over, and made famous by the late P. T. Barnum, has again proven herself to be the greatest magnet in vaudeville, playing to capacity houses wherever she has appeared. She has just passed her sixty-ninth birthday, and is enjoying the best of health. She is appearing this season in her sketch, entitled "The Enchanted Statue," being ably assisted by her husband, Count Magri, and his brother, Baron Magri. They are under the exclusive management of John J. Quigley.

HENRY SAPARO AND BENNIE JONES

Are a big hit in vaudeville in their own original act, "The Captain and the (Eccentric) Dancing Cop," now playing for Quigley.

THE CORNALLAS,

Catapault acrobats, have been before the public for twenty-seven years, and, like good wine, improve with age. Without fear of successful contradiction, the best acrobatic act in the business to-day, from any and all standpoints. Like everything American, they can't be equaled.



ERRETTO BROTHERS,

European novelty head to head balancers, playing twenty weeks on John Quigley's circuit, late of Stein-Erretto Family.

MLLE. DOLORES.

Mlle. Dolores is at the head of that clever tropical fantasy, "Monkey Shines," the oddest, brightest and most unusual act in vaudeville. Special scenery and setting, stage animals, and a surprise every minute. The three people that make "Monkey Shines" are the talk of every place they go. Ask John J. Quigley.

Ella—THE ORIGINAL FONDILERS—Joe

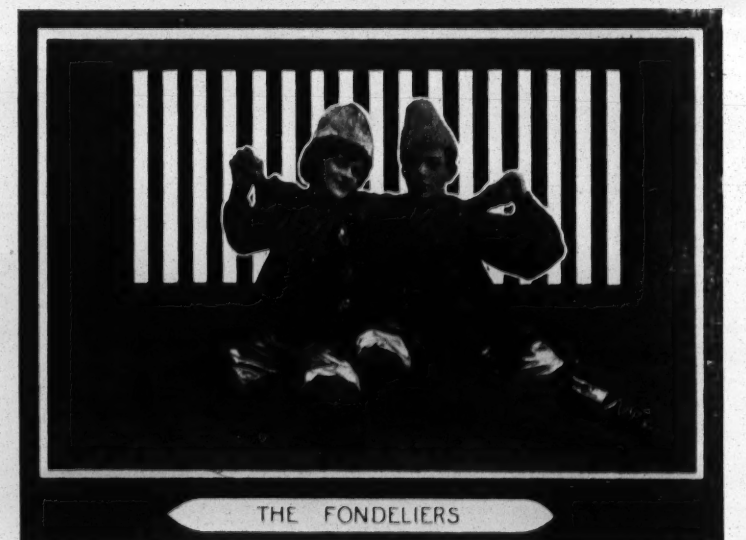
Only act of its kind in vaudeville. Dexterous feats of juggling on slack wire, acrobatic Russian dancing, beautiful paraphernalia and wardrobe. Now playing John J. Quigley time.

HARRY L. SCHRODER AND COMPANY,

"The Lady, the Lobster and the Wise Guy." The reason we are smiling is because we are always working.

CHARLEY HARRIS,

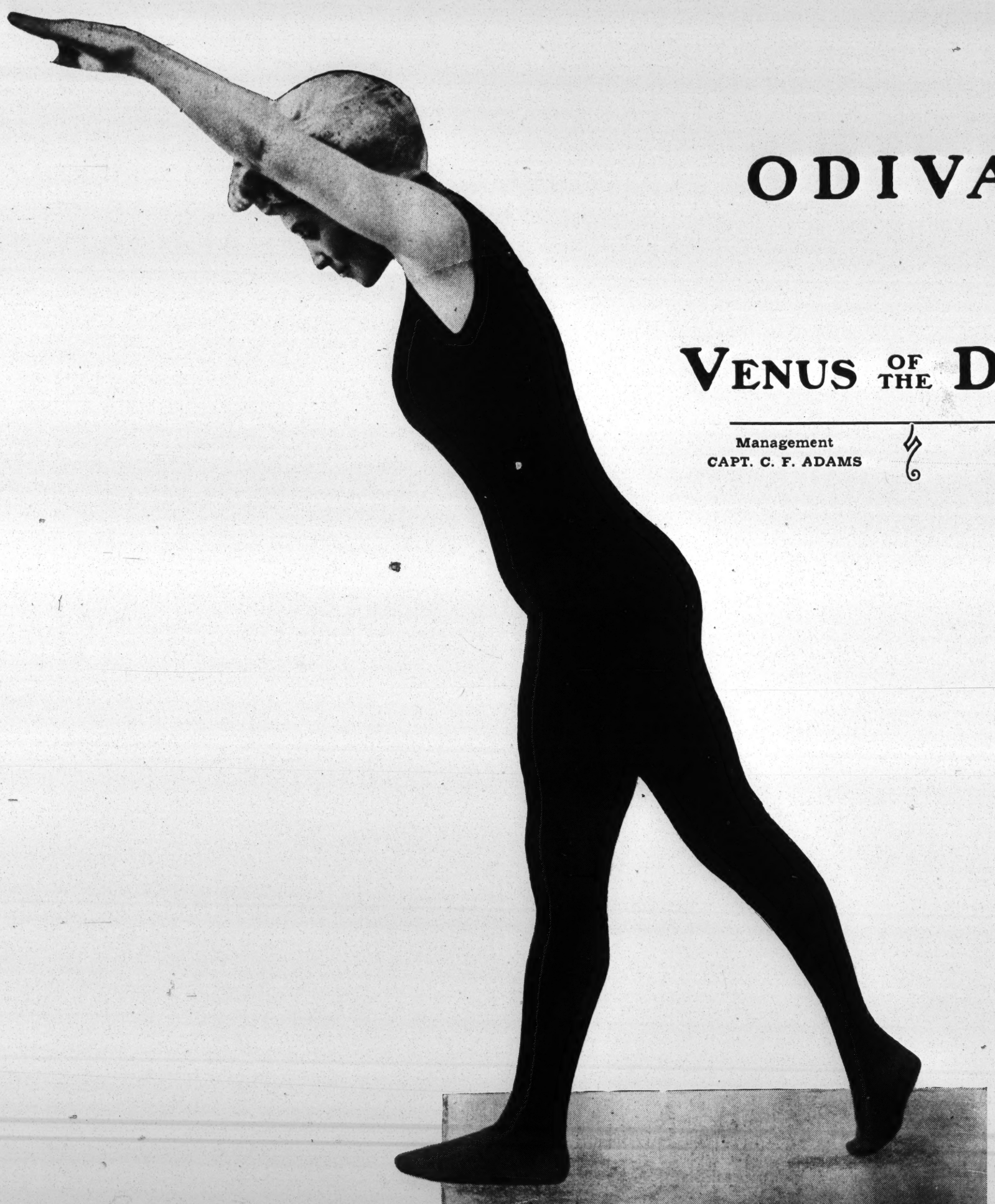
The well known character actor, is playing the Quigley circuit.



HEDERICK AND WRIGHT.

This is a good likeness of Hederick and Wright, better known as the Hederick Duo, the dressiest singing and talking act in vaudeville. They are now playing their twenty-fifth consecutive week for John J. Quigley, with five more to follow, after which they will return to their home in Chicago for a much needed rest.

KATHRYN MARNEY,
HARRY L. SCHROEDER,
CARROLL McFARLAND.



ODIVA

VENUS OF THE DEEP

Management
CAPT. C. F. ADAMS

Direction
PAT CASEY

"CLIPPER" DRAMATIC, VAUDEVILLE, BURLESQUE & CIRCUS NEWS

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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PHOTO BY APEDA STUDIO

RICHARD PITROT AND HIS BEAUTIES

THE BABBLER.

He Talks About You and the Things You Say and Do, in a Purely Personal Way.

BY MORRIS JONES.

The Babbler was stretched out comfortably in the editor's big, red, leather-cushioned swivel chair, toying with his fountain pen and trying in vain to coax an inspiration from his stagnant brain.

He bit his fingers, absent-mindedly, and glanced aimlessly around the office, allowing his gaze to rest, in turn, upon the various pictures that adorned the walls. He found himself yawning, and finally, after making several futile attempts to begin on a story, the idea for which simply would not take form, he drowsed off to sleep, almost imperceptibly.

He had been sleeping for how long he didn't have any idea, when he suddenly noticed the outer door of the office swing noiselessly open. He watched the widening aperture with intense interest, but seemingly was without the power to make a move. After the lapse of several seconds he saw something, or someone, peep into the office.

His astonishment was great when he did finally make out that it wasn't a person at all, but a bound volume, measuring perhaps twenty-three inches in length and eighteen inches in width, that was peering in.

Across the back of the volume were scrawled almost illegible numerals—figures, which The Babbler with difficulty was able to decipher. He made out the date as 1853. Now it was all strange enough, in good sense, to see a book walking about, and to be able to see legs and arms, very skinny ones, it is true, but nevertheless they were arms and legs. But imagine how you or I would feel if we were in a similar situation and discovered that this animated book was also gifted with a sort of ludicrous, half human-like expression of intelligence.

The volume tip-toed into the room, took a good look about, and then, apparently satisfied that everything was all right, turned to the doorway and beckoned an invitation to enter. It was all very silly, no doubt, but to the sleeping Babbler it seemed most real.

Immediately the Book, which was marked 1853, extended the silent invitation, he turned about and marched boldly into the centre of the room and there paused, while The Babbler, who could hardly restrain an expression of astonishment from escaping him, witnessed one of the strangest processions any man has ever seen.

In single file, solemnly, and with various degrees of dignity, fifty-seven other similarly bound volumes marched into the room.

Now, what struck The Babbler as most peculiar was the fact that, although each of the books resembled its neighbor in general get-up, there was a most marked difference in their appearance. For instance, the book who had entered first, and which was labeled 1853, seemed to have all the earmarks of fast approaching age, there being an indefinite feebleness and hoariness about its entire appearance. There were other books which appeared to be just as old, but the farther away from 1853 their date marks went, the more frisky and youthful they seemed to be.

The Volume marked 1909 was a most animated book, and, upon closely inspecting it through his half closed eyes, The Babbler, who was most observing, found that its expression was most youthful and boyish.

When the procession of books had finally entered the room, the first one, which the sleeping Babbler unconsciously labeled Daddy, directed several of the younger books to bring out a table and set it in the middle of the room. This they did, and then, to the great surprise of The Babbler, a little three-legged stool, one for each of the books, seemed to spring from nowhere, and before the wondering man in the Editor's chair had any clear conception of what was doing, the affair had resolved itself into a meeting or assemblage of some kind, with Daddy Book acting in the capacity of Chairman.

The meeting responded quickly to the Chairman's call for order, though it must be admitted that five or six of the books, who were back-marked with dates from 1900 and upwards, were rather restless and seemed to chafe at the decorous proceeding.

Adjusting a gigantic pair of horn spectacles upon his weatherbeaten face, if you could call it a face, Daddy Book opened up the proceedings with a brief address. The Babbler heard him say:

"Fellow Volumes, to-night marks another milestone in our lives. We are each of us one year, or fifty-two issues, older than at this time last year, when we gathered together to formally welcome into the fold our then Baby Member, Little 1909. I see," remarked Daddy Book, smilingly indicating the sleeping Babbler, "that we have a guest, but as he is in the land of dreams he is not likely to interrupt our proceedings."

At this remark The Babbler, who was much amused and amazed, chuckled inwardly.

"Last year we gathered to formally initiate the Volume of 1909 in the Mysteries of The Order of the Back Files. 1909 is, I am sorry to say, a most energetic little chap—but that is possibly due to the fact that he lived in a year that was a most wondrous one in the world of Men. But to-night he ceases to be the Baby Volume, and begins to grow up to what I hope will be a valued and appreciated age of wisdom."

At this there was a great deal of applauding, but it was done in a noiseless and peculiar manner. The gray covers of the books, which The Babbler had at first taken for storm overcoats, seeing that it was a most chilly night out of doors, began to flap open and shut a bewildering number of times, all the while the air seemed to be filled with myriads of whirling arms and legs of absolute skinniness.

After the applause had subsided and the Volumes resumed their original attitudes of attention, Daddy Book consulted the Minutes of the Last Meeting, and appointed 1875, a middle-aged book, as Secretary of the meeting. 1875, who was a hale and hearty chap, accepted the position with dignity, as was becoming in a Book who has been on file for thirty-five years. Old Daddy Book, who had allowed his age to become known beyond a doubt to the alert but apparently unconscious Babbler, when he allowed his covers to swing wide open as if his coat was very warm, and displayed the date 1853 on his title page, then took charge of the meeting, with Book 1875 busily engaged in taking down the remarks of the speaker.

"It is usual, Fellow Books, to review our past history each year when we gather together, for the benefit and information of our incoming brother. It is an old and yet a new story to most of us, and also one that we love to listen to each year. Those of the Books who, like myself, have attended these meetings year after year, appreciate the pride we take in our lasting qualities. I was talking the other night, just after the Janitor had been through the building, dusting the desks of the men who write us, with Brother 1861, about the terrible days they had when the Great Unpleasantness broke out.

"1861 remembered many a thrilling experience during those days, and he heard many wonderful stories, and he has inside him some of the most wonderful of information and stories about the great actors and amusement enterprises of those fargone days. This applies to all of us in a measure—each of us has wrapped up in his coat the theatrical history of twelve months, but where we have the laugh on ordinary mortals is that our year's calendar is marked with fifty-two stars—a star for every week in the year.

"Each of us, including myself, who was the first to get his overcoat of canvas and be put up on the shelf, has filled the long, weary hours during the passing years with the memories of events and of the famous people who were talked about, the people who made the humans laugh and cry and applaud in years gone by. Do you know," and Old Daddy Book's voice became very confidential, "that everyone, to speak broadly, who was talked about when I was the first and only member of our community, has since gone away. The great actors who flourished when I was young and supple like our baby members, such as the ten kiddies from 1900 down to the present, are now known only by what men read of them If we were lost, where would there be such another complete record of the theatrical history of this country during nearly sixty years of time, as computed by the humans—though," he hastened to add, "of course, there is no such thing as time to us. We are tomes of information and knowledge. Some of our Brother Books, like myself, in their day, not alone told of the victories, the bickerings and troubles of the footlight favorites of the middle of the past century, but also talked about the sports and games of the days that are gone"

"May I be allowed to speak?"

All the Books rustled excitedly at the interruption. But Old Daddy Book looked around and addressed a pile of papers that were lying in a stack on the other side of the room. He smiled and addressed the other Books.

"It is only 1910, our New Baby Member, who is trying to be heard."

Then he turned to the table and spoke kindly and in a fatherly tone of the pile of papers lying there:

"It is not yet time for you to talk—you are as yet really not one of us. You are a contemporary Book and live in the present—your voice will have weight and value and wisdom only as the years roll on, and men have forgotten what messages you carried when you appeared in the world. You must grow older and take counsel from we mature Volumes, and when the gray overcoat that is now being made for you is sewn tightly on across your back to stay on, through all seasons, then your voice will have weight. But now you must not speak. My Little Brother, you must appreciate that age gives wisdom, and what you have in your little insides today is merely information. Years from now it will be history, but you must rest content until time has set its imprint upon you and you become of value to tell men what your message was in the year that has passed."

At this all the other Books, except the half dozen youngest members, nodded their heads in vigorous assent.

The unbound Volume, Little 1910, kept peace after this, and Old Daddy Book, peering over his glasses at some of the more mature members of the community, singled out a Book who was of nearly the same age as himself.

"It is amusing, isn't it, 1865, to hear these young chaps talking!"

1865 seemed to creak as he arose to reply to the chair.

"It is not only amusing—it is impertinent," he remarked crabbedly. "If these young whipper-snappers only knew how more seemly it is to keep one's mouth tightly closed until they get experience, they would not talk so much. How many of you remember the things I do? Who among you recalls the days when our country was at peace, and how the country felt passing through the crisis following the death of Lincoln?"

At this another Book arose and angrily demanded the floor. Old Daddy Book smoothed him down and gave him the privilege to speak.

"I resent 1865 talking about things that happened when I was awaiting initiation into the community. It is written on my page 21 about Lincoln, and 1865 should not steal my stuff."

"Steal your stuff!" echoed Old Daddy Book. "It is shameful to talk in that slangy manner. I can readily see that you have been standing on the shelf next to one of our younger members. It is not fitting that a Book of your years should use such language."

Whereupon the irascible Book who had called down 1865, made haste to offer amends, which were accepted, and peace once more restored.

Another Book then arose and caught the speaker's eye and got the floor.

"I wish to lodge a protest, Mr. Chairman! They've been pilfering my best material! Nearly every week a mere man comes to shelf and takes me down and copies out my insides—he takes the stories I have about the famous actors of my day and reprints them—you'll find most of my best ones, I daresay, in that little undressed member over there on the table."

After this declaration five or six other Books, all well advanced in years, all tried to get the floor, and such a hubbub as arose nearly caused The Babbler to forget that he must keep quiet. It was with great difficulty that he stifled a laugh. Old Daddy Book hammered with his silent gavel, vainly trying to restore order. Finally he did succeed in quieting the meeting.

"My Brother Books, you are all wrong. I should consider it a compliment did they refer to me. You must indeed be shortsighted not to realize that what they are taking is merely the precious information which you have inside you, and which has now become history. They are merely telling a new generation of the things that happened when you were baby members, waiting to be taken into the fold. I only wish," and he sighed regretfully, "that they would refer to me more often in these days. But alas, it has been some time since I have been taken down off the shelf. There was a day when I was referred to constantly—when what I had inside of me was of more than legendary interest. Remember, Brother Books, that you are now history, and history is what helps the present day know what the great men and women of the stage did long years ago. The memory of men is short, Brother Books, but the memory of a Book goes on until Time destroys it."

At this juncture another Book, not too young but that he commanded interest, and not so old that he excited the derision of the younger members of the community, signaled the Chairman and was accorded speaking rights.

"It is all most interesting what my brother Books have been talking about, but, without wishing to seem egotistical, I think I am one of the most interesting Books of all."

"How so?" inquired Old Daddy Book, courteously.

"You can turn to about the middle of me and you'll find the birth of a new idea in the entertainment world. I am the Book in which is set down the beginning of a new and wonderful form of entertainment."

The speaker at once got the interested attention of the meeting.

Old 1865 sniffed most discourteously

"Bosh and rubbish! What new idea is this you're ranting on about?"

Old Daddy Book looked reprovingly at 1865.

"Please permit the Brother Book to continue without interruption," he said, gently tapping his gavel on the table which was in front of him.

"The new idea I am referring to," went on the Book whom 1865 had interrupted, "is the birth of the Moving Picture business! I'm pretty sure," and he held up his head a little proudly, "that not a member of this community has anything more interesting inside of him than I. Just think," he went on, becoming very enthusiastic, "the moving picture business has marked a revolution in the amusement world, and you can read all about it in me."

"Oh," grunted another Book disgustedly, "that's nothing—I'm full of stories about famous actors who died—more of them died in my year than in any other year among you, I'll wager!"

By this time the meeting became very stormy. More and more Books began to try to gain the floor, all talking at once, and each one trying to advance its own peculiar claims to fame. One, louder than the rest, did manage to make himself heard, and announced that he had a big story in his insides—it was all about the beginning of the famous circuses—and surely they must admit that the circus was some pumpkins.

Old Daddy Book was so busy rapping for order that no one got a chance to talk. The hubbub increased, and The Babbler was enjoying himself so much that he nearly fell off the chair trying to restrain his mirth. To think of a lot of old books fighting about a lot of stories that were dead and forgotten years before!

Old Daddy Book, finally realizing that it was impossible to restore harmony, was about to give up in disgust, when things began to quiet down a bit. After order had been pretty well restored, and he was about to start to speak, they heard the voice of the Unbound Book, lying on the table. Old Daddy Book turned around with a whimsical smile and spoke to the Littlest Member.

"No, Little Brother, not to-night. Brothers," he said, turning to the Other Books, "we will now close the meeting for this year. Before we depart let each of us shake the hand of our Little Brother, who will be with us on the Shelf in the Room Upstairs within a day or two.

The Books then all passed by the table, and each heartily shook the hand of the Unbound Volume and wished him welcome to the community.

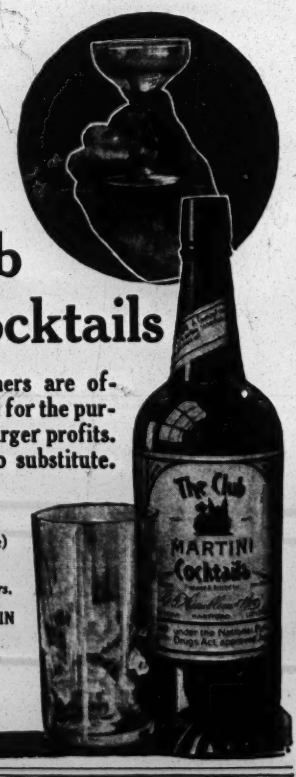
They passed out of the office, silently and in single file, and almost before The Babbler realized it, the office was deserted.

The little stools on which the Books had sat during their meeting had all disappeared. The Chairman's table likewise was faded from view, and, as The Babbler sat up and rubbed his eyes, he looked curiously around the office and remarked, half aloud:

"Well, if that doesn't beat the cars. Here I've been snoozing my head off and thinking, all the time, I was wide awake. But, holy smokes, when you come down to doping it, this old paper certainly is the grandpa of all the theatrical papers in this country."

"Who said I didn't have an idea for a story? What's the matter with doing a little clicking on this very thing—" and The Babbler thereupon sat down and discovered that the inspiration he had been vainly seeking was already to hand, and waited only to be set down on paper.

"Gee, but it's great to dream," he muttered, as he got to work.



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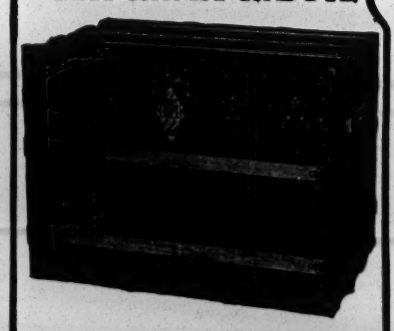

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Kampmann Costume
Miller-May Drug Co.
Mebs Drug Co.
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East Liverpool
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Elyria
C. W. Phillips, Drugs
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Fisher & Streich Phar.
Springfield
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Youngstown
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Baumeister Pharmacy
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NEW FIRE LAWS FOR NEW YORK THEATRES.

Advices from Albany, N. Y., state that on Feb. 7 Harold Spielberg, of Manhattan, introduced a bill in the Assembly to amend the general business laws in relation to fire protection at theatres and other places of amusement.

The bill provides that owners and managers of theatres, including moving picture houses, shall be required to place automatic fire extinguishers in all theatres and public places, six on each floor, except in moving picture show places, where there must be twelve on each floor used by the public, and one additional for each 1,000 square feet of floor space above 2,000 square feet, except in moving picture places, where there must be two for each additional 1,000 square feet.

Violation is punishable by a penalty of $100, and this penalty is cumulative for each day.

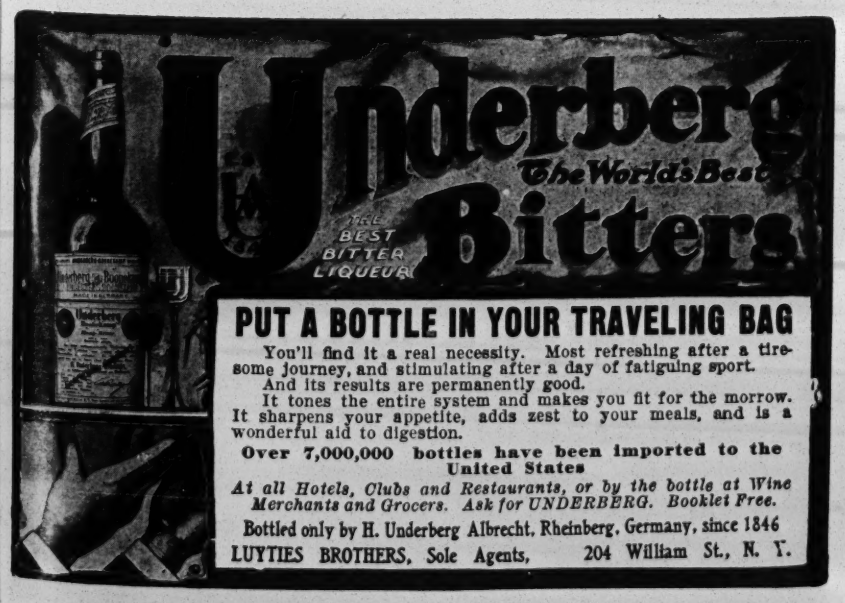
F. C. WHITNEY WILL PRESENT "THE SPRING MAID" IN ENGLAND.

Werba & Luescher closed a contract last week with F. C. Whitney for the production in London of "The Spring Maid." It was the intention originally to have Christie MacDonald, who is appearing in the piece in America, play the part in the London production, but her success here has made that impossible. She may appear there for a short time during the Summer.

PAULINE HALL SUES McLELLAN.

George B. McLellan, who was once the husband of Pauline Hall, and who is a brother of C. M. S. McLellan, the playwright, was arrested Feb 7 in New York City, on a civil order issued by Supreme Court Justice Gerard, in a suit brought by Miss Hall to recover $3,190 due from McLellan for the support of their daughter, Pauline Eugene Hall, now fifteen years old. A surety company furnished $3,000 bail and McLellan was released.

FOR HEALTH AND ENJOYMENT



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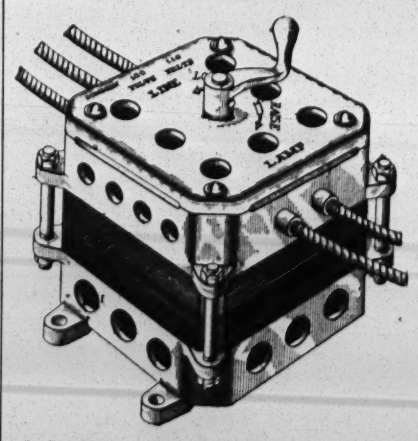

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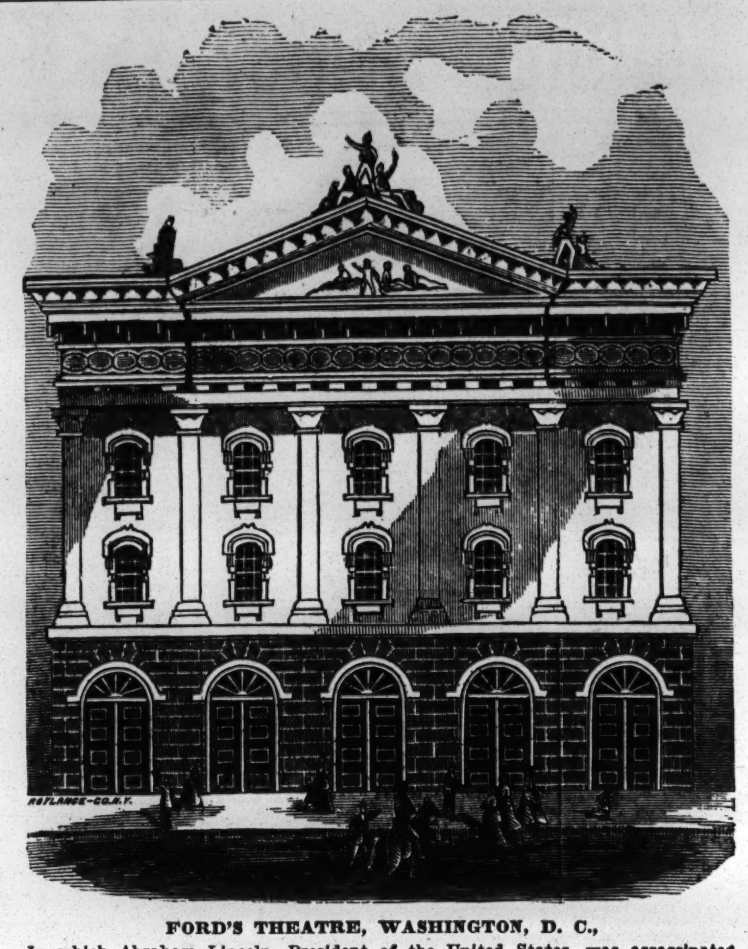


FORD'S THEATRE, WASHINGTON, D. C.,
In which Abraham Lincoln, President of the United States, was assassinated, April 14, 1865.

Ford's Theatre, Washington, D. C., was originally a church, and was built by the First Baptist congregation, the cornerstone having been laid in 1833. It was located on the East side of Tenth Street, between E and F Streets. The Rev. Obediah Brown was the pastor, having been in charge of that congregation for forty-three years, commencing at the time when the First Baptist Church was located at the corner of Nineteenth and I Streets, Northwest, in the building now occupied as a Baptist Church by a colored congregation. The Rev. Stephen D. Hill succeeded Mr. Brown as pastor in the year 1850, and from that time until 1859, officiated in the Tenth Street Church. The last service that he held in the Tenth Street Church was in September, 1859. On Dec. 10, 1861, the trustees sold the Tenth Street Church to David W. Heath, and he sold it to John T. Ford.

Mr. Ford was well known as a theatrical manager, and altered the building, though the deed is dated as given above in December, had been his property for some months previous, so that it could be used for concerts and other performances. The first invasion of secular performances was by the Carlotta Patti Concert Troupe, which gave two performances Nov. 19 and 21, 1861. The company consisted of Miss Patti, Madame Patti-Strakosch, Signor Scola, Signor Centlmere, Harry Sanderson, the pianist, and T. Schremer. On Thursday, Dec. 5, 1861, following, George Christy's Minstrels opened the house, which they designated on their programme as "George Christy's New Opera House," for a season. Among the company were: Clairville and Stratton, Haslam, Japanese Tommy, Tim Hayes and C. O'Neill. They ran until Jan. 25, 1862, when George Christy took a benefit, and the following week moved to the Odd-Fellows' Hall, on Seventh Street.

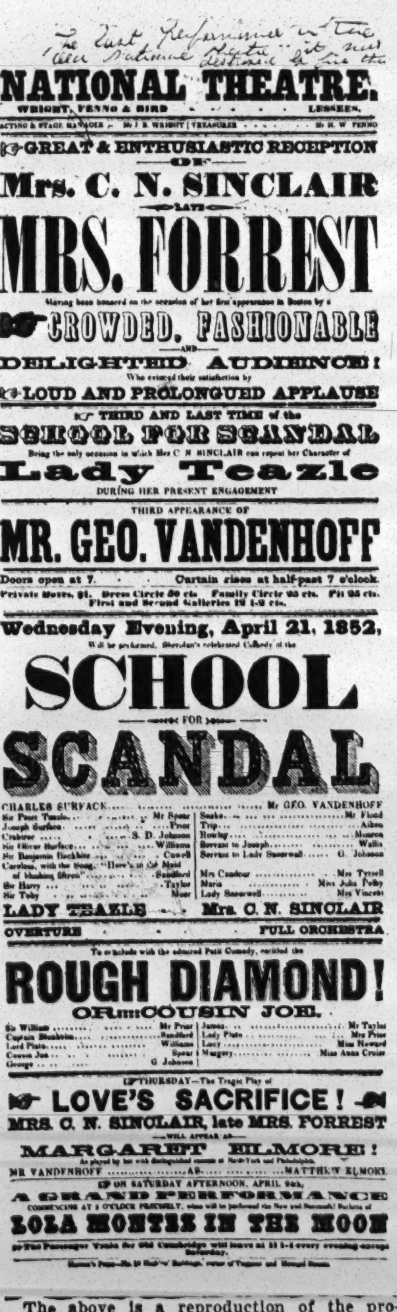
Mr. Ford took immediate charge of the old church; there were some alterations and repairs made upon the building, a new front being put in, and it was fitted up so that complete theatrical performances could be given. The reconstruction was made by James J. Gifford, architect and builder. It was opened on Wednesday evening, March 19, 1862, under the title of Ford's Atheneum. The staff was: John T. Ford, proprietor and manager; John B. Wright, stage manager; Eugene Fenelon, of the Great Ravel Troupe, leader of the orchestra. The name of Ford's Atheneum was suggested by Edwin Forrest.

The initial performance was "The French Spy," with Lucille Western. On March 31, Edwin Forrest opened a long engagement, appearing first in "Richelieu." His principal support included: John McCullough, George Becks, C. B. Harrison and Miss Athena. Mr. Forrest only played on Mondays, Wednesdays, Thursdays and Fridays, and on the off nights John McCullough and Annie Graham played the principal parts in "The Maniac" and "The Octoroon." Mr. Forrest closed his engagement of six weeks May 9, taking a benefit and playing Claude Melnotte, in "The Lady of Lyons." May 12 James H. Hackett opened as "Falstaff," his engagement lasting until May 23, when he closed, appearing in "The Kentuckian in 1815" and Mons. Mallet, in "A Post Office Mistake." This closed the regular season.

On May 28 and 29, Gottschalk and Brignoli, with an Italian opera and concert company, gave two concerts. On June 2 the regular Summer season opened with "Mazeppa," Stuart Robson and the dwarfs, Commodore Foote and Colonel Small, being the principal attractions. The Summer season lasted about three weeks, a play called "The Fast Men of Washington" being the closing attraction. After the close of the Summer season a benefit was given to the widow of Charles B. Harrison, when the play, "All That Glitters Is Not Gold," was given, with Dan Setchell, John McCullough and Mr. and Mrs. Charles B. Bishop in the cast.

In the Fall of 1862 the house opened for the regular Winter season, under the style of Ford's Theatre. John S. Clarke was the first star, opening in "Paul Pry" and "Toodles." Then followed Maggie Mitchell, in "Margot" and "Fanchon;" the Gabriel Ravel Troupe, C. W. Couldock and Miss Couldock, in "Gabriel Cox," and Caroline Richings and Peter Richings, in "The Enchantress." On Dec. 30, 1862, at half-past five o'clock in the afternoon, during the engagement of the Richings, the alarm of fire was sounded, and notwithstanding the heroic efforts of the fire department, Ford's Theatre was totally destroyed. The Richings lost their wardrobe, and Mr. Ford's loss was heavy. Thus ended the Ford's Theatre, reconstructed out of the old Baptist Church.

Notwithstanding his heavy loss, Mr. Ford, with his energy, set to work at once in clearing away the ruins to erect a new house on the old site. The new house was much larger than the old church. In the new house the side yards were built upon. The opening took place in August, 1863, with the "Naiad Queen." This was followed by Maggie Mitchell and other leading stars in succession, with no break in its success until that fateful tragedy on April 14, 1865, when its doom as a theatre was sealed. It was announced it would be re-opened July 10, 1865, with a stock company, in "The Octoroon," but the government halted the preparations, and it remained closed until the government took possession of it, and after alterations had been made, it was opened as the Army Medical Museum, which contained many specimens of peculiar wounds, and, strange as it may seem, among the exhibits were the three cervical vertebrae of John Wilkes Booth, showing the wound that ended his career, and still another ghastly reminder was prepared and hung in one of these cases—the skeleton of Giteau. Ill luck continued to stick to this building, and, after the medical museum was moved out a terrible accident happened on June 9, 1893, when three floors fell through, carrying down with them hundreds of government clerks who, but a moment before, were at work at their desks, and without a moment's warning some twenty-two joined the Silent Majority. The serious injury to many others cannot be estimated.



The above is a reproduction of the programme of the last performance at the National Theatre, Boston, Mass., the theatre being destroyed by fire a few hours later. As was the custom in those days, the initials of only a few of the various players appear on the programme, and we have endeavored to supply the missing initials in the list below:

Mr. Geo. G. Spear.
Mr. J. J. Prior.
Mr. E. B. Williams.
Mr. William Cowell, husband of Anna Cruise.
Mr. John S. Sanford.
Mr. John Taylor.
Mr. Reuben Meer.
Mr. John Flood.
Mr. George Aiken.
Mr. J. (Jothan, Chumpy) Munroe. There were two Munroes, one tall, the other short—nick-named "Chumpy"—who afterwards practiced law.
Mr. Wm. Wallis.
Mr. S. D. Johnson, original "Artful Dodger," (in Boston).
Mrs. T. M. Tyrrell, wife of Thomas Moore Tyrrell, an Irish actor, opened in Boston National Theatre in Bulwer's "Sea Captain."
Mrs. J. R. Vincent, wife of J. R. Vincent, English comedian, who afterwards committed suicide.
Miss May Howard.

MEMOIR OF MRS. CATHERINE NORTON SINCLAIR.

BY GEORGE MORTON.

One of the principals in what probably proved to be the most celebrated divorce case that ever deeply absorbed the attention of the whole civilized world, was Mrs. Catherine Norton Forrest (*nee* Sinclair), wife of the eminent American tragedian, Edwin Forrest.

A complete printed report of this unprecedentedly long and extraordinary trial filled two very large volumes, totaling 2,500 pages, and yet, strange as it may appear, hitherto there has been comparatively little written of the lady herself, who once occupied so prominent and unique a position in our civil courts, and in theatrical and social circles.

Catherine Norton Sinclair was born in London, Eng., Feb. 22, 1818, of very excellent parents. John Sinclair, her father, was a distinguished English vocalist, and the daughter inherited his talent in a marked degree.

Mr. Sinclair was a Scotchman by birth, although he settled in England at a very early age. His singing of Scotch songs rendered him particularly attractive. He made his debut in America at the Park Theatre, New York City, Sept. 22, 1831, and while here appeared in several operas and musical plays. He returned to his home early in 1836.

Miss Sinclair received an excellent education, much attention having been paid to music and languages. She grew into beautiful womanhood of a neutral type. Her form was exquisitely molded, her carriage graceful and dignified. Her general demeanor, which was vivacious, ingenuous and sympathetically expressive, ever established her an immediate and general social favorite. She possessed much dramatic talent, and was otherwise a charming entertainer. John Sinclair had known Forrest in the United States, and when the latter was acting at the Drury Lane Theatre, London, in October, 1836, their acquaintanceship was renewed, and thus the actor became a visitor at the home of the Sinclairs, where frequently congregated men and women of refinement, taste and culture.

The first meeting of Edwin and Catherine was one of instantaneous and reciprocal love. So far as known, Miss Sinclair was the only woman of whom Forrest ever became seriously enamored, and the lady no doubt was similarly affected, for, in after years, while conversing with a friend of her late husband, she said:

"The first time I ever saw him, the impression he made was so instantaneous and so strong that I remember I whispered to myself, while a thrill ran through me, 'this is the handsomest man on whom my eyes have ever fallen.'"

Forrest quickly wooed and won, and on the morning of June 13, 1837, they were married in St. Paul's Cathedral, London, the Reverend Henry Hart Milman performing the ceremony in the presence of a large and select assemblage. After the wedding a sumptuous breakfast was served at the home of the bride. A little later there ensued a lengthy honeymoon, which seemed to portend an unexpiring love and unalloyed happiness.

Forrest, with his bride, came back here in November, 1837, and settled at once in Philadelphia, Pa., where the husband's family received the wife with much tenderness. When Forrest's professional engagements began, his wife went with him upon all his journeyings. He sailed again to England in 1845, Mrs. Forrest accompanying him, and returned in 1846. Forrest soon after purchasing a house for a home, at 436 West Twenty-second Street, New York City (a very select neighborhood in those days), where Mr. and Mrs. Forrest lived for several consecutive years.

In 1847 Forrest bought a large tract of land in a beautiful and commanding location on the East bank of the Hudson River, about twenty miles North of New York City, where he soon after had erected a magnificent and spacious building, in the form of a castle on Gothic and Norman lines. The exterior and interior architecture, as well as the furnishings, were largely designed by Mrs. Forrest. The estate was christened "Fonthill," which, when completed, cost about $100,000. In the corner stone of this structure Forrest had placed a paper, on which was written in part the following words:

"My object is to build a desirable, spacious and comfortable abode for myself and my wife, to serve us during our natural lives, and at our death to endow the building with a sufficient yearly income so that a certain number of decayed or superannuated actors and actresses of American birth (all foreigners to be strictly excluded) may inhabit the mansion," etc.

Four babes had been born to Mrs. Forrest, but one of them surviving birth, and that only a short time, so when her husband wrote the foregoing he had apparently abandoned all hope of an heir.

Here we can see that Forrest originally intended to have an actors' home at Fonthill, and as his father was a native born Scotchman, and his mother a German, the clause concerning foreigners may seem somewhat strange.

Mrs. Forrest's mother died in 1847, and soon thereafter her father, and Anne, a younger and only sister of Catherine, came to reside at the hospitable castle home. Sinclair returned to London in 1849, and died at Margate, Eng., Sept. 22, 1857.

After ten years of apparently absolute happiness, clouds began to appear upon the domestic horizon of the Forrests. As the husband grew older, richer and more popular, he became a great entertainer and the wife, being a woman of culture, brilliant talents, with regal presence, marked beauty and magnetism, was much admired and sought after. Forrest was naturally of a jealous disposition, and dwelt on attentions paid to and by his wife, until (whether justly or not) he formed ideas prejudicial to the latter. There were often assertions, expostulations and explanations on the part of both, but Forrest would not, or could not, dismiss certain impressions from his mind, and the conduct of each toward the other became more uncongenial and formal. Notwithstanding his many good qualities, Forrest was at times brusque, harsh and vindictive. From some cause unknown to the world, the relations between Anne Sinclair and her brother-in-law had become strained. One day in the Winter of 1848, during the course of a somewhat acrimonious conversation, Forrest made a severe remark concerning his wife's sister which so incensed Mrs. Forrest that she denounced the aspersion as a "falsehood," which statement so angered her husband that for a moment he was speechless, then fiercely said:

"*No man* would have dared to tell me that; no woman who does can live with me!"

Subsequently they arranged to dwell apart, at the same time binding themselves not to expose their reasons for so doing. Mutual friends who had observed the growth of this unfortunate estrangement vainly sought to effect a reconciliation. Forrest procured a legal separation from his wife March 1, 1849, and allowed her $1,500 per annun. Mrs. Forrest went to reside temporarily with Mr. and Mrs. Parke Goodwin, two very sincere friends of hers, who lived in New York. Mr. Goodwin was an eminent author and close associate in journalism of William Cullen Bryant and Charles A. Dana. Mrs. Goodwin was the eldest daughter of Mr. Bryant.

For a long period Mr. and Mrs. Forrest kept up an intermittent correspondence, which resulted in each accusing the other of having broken the pledge of secrecy. In New York City, on Dec. 18, 1851, Mrs. Forrest counter-suited her husband for a divorce, and the trial concluded on Jan. 24, 1852, in her favor, the court awarding her $3,000 a year alimony, and condemning her husband to pay costs.

From this decision Forrest appealed, but was again defeated, and the alimony was increased $1,000 per annum. Four times more did he appeal, with the same result. It was not until 1868, after persistent litigation to prevent his wife from further sharing in his estate, that he abandoned a continued contention. With the court's final decision Mrs. Forrest was awarded $64,000, but the costs to her of the long legal battle absorbed about $59,000 of this sum.

The principal counsel in this great divorce suit were John Van Buren, for the husband, and Charles O'Connor for the wife. John Van Buren was the son of Martin Van Buren, eighth President of the U. S. A. Charles O'Connor was the chief lawyer for Jefferson Davis, ex-president of the C. S. A., when he was indicted for treason. He was also on Davis' bail bond with Horace Greeley.

The climax of this great trial was a complete vindication for Mrs. Forrest, who retained all of her old friends and gained many new ones among America's best people. On obtaining her absolute freedom, Mrs. Forrest assumed her maiden name. Soon after the final decision Mrs. Sinclair stated that every cent of the court's award remaining with her would be contributed to charities, and that she would adopt the stage as a means of livelihood.

To convey an idea of Mrs. Sinclair's views concerning the affection of husband and wife, the following is a quotation from a letter which she once wrote to a friend: "It is a pure, calm, holy and impassioned love, joining them in one life, filling both soul and body with peaceful and rapturous harmony."

For a while Mrs. Sinclair went under the dramatic tuition of George Vandenhoff, a prominent English actor, who made his American debut at the Park Theatre, New York, Sept. 21, 1842. Mrs. Sinclair had had previous amateur experience, and also learned much of acting while associated with Forrest. After being well coached by Vandenhoff in such characters as it was thought she would be best adapted for, she made her debut as a professional actress and a star at John Brougham's Lyceum (later Wallack's), New York City, Feb. 2, 1852, as Lady Teazle, in "The School for Scandal."

There was a rough element in some parts of the country which was strongly prejudiced in favor of Forrest and against Mrs. Sinclair, and this was especially manifest in Philadelphia and New York. On the evening of the lady's debut, as above mentioned, there were grave reasons for anticipating a disturbance, and preparations were made accordingly. The police promptly dispersed from about the exterior of the theatre a large and noisy crowd of Forrest's adherents. When Mrs. Sinclair made her first appearance upon the stage she was greeted with a cordial reception. Some hisses and groans were heard, but they were promptly silenced, and a strong showing of uniformed police throughout the house checked any further hostile demonstration, and at the close of the performance Mrs. Sinclair received an enthusiastic recall. This engagement continued successfully for two weeks, Mrs. Sinclair during that time acting Lady Teazle, Beatrice, in "Much Ado About Nothing;" Pauline, in "The Lady of Lyons," Mr. Vandenhoff playing Claude Melnotte, etc.

Owing to illness, Mrs. Sinclair did not appear again in public until the following March 12, when she and Mr. Vandenhoff gave dramatic and poetical readings at Tripler Hall, New York. On the 22d of the same month she opened in Philadelphia as Lady Teazle.

Still supported by George Vandenhoff, Mrs. Sinclair began an engagement at the National Theatre, Boston, Mass., April 19, 1852, in "School for Scandal." A few hours after the performance of the 21st, this house was destroyed by fire, the dramatic stock company losing most of its belongings. The old Boston Theatre, on Federal Street, was available, and there Mrs. Sinclair was enabled to open 22, and close 24, thus completing her Boston time. She left New York for England on June 16, 1852. She appeared at the Museum, Albany, N. Y., in January, and at the Varieties Theatre, New Orleans, La., in March, 1853. She later toured California and Australia, supported by Henry Sedley, another excellent English actor, who married Anne Sinclair. Finally Mrs. Sinclair became the proprietress of a theatre in San Francisco, and is said to have realized $250,000 therefrom.

In 1856 Forrest sold Fonthill to the Catholic Sisterhood of Mount St. Vincent, for $100,000. Mrs. Sinclair revisited London and appeared at the Haymarket Theatre there Sept. 7, 1857, as Beatrice. She was again in this country in 1858.

For the first time in six years Mrs. Sinclair acted in New York, playing Mrs. Chillington, in "A Morning Call," at the Academy of Music, Dec. 18, 1859, for a benefit of the Mount Vernon Association, and this was her last professional appearance upon any stage. In 1860 she bought from Dr. Samuel R. Elliott a beautiful estate on Grymes' Hill, about a half mile from Stapleton, Staten Island, N. Y. The mansion, which was of frame, handsome and commodious, was upon high and ample grounds, which commanded an unobstructed view of many miles. She made this establishment her permanent home, and with her, as guests, resided Mr. and Mrs. Henry Sedley. While living at Grymes' Hill, Mrs. Sinclair was most generous in her hospitality. The best of society people, statesmen, men of letters, etc., were frequently entertained by her, and her purse was ever open to the impecunious applicant, and especially was this true of members of the dramatic profession.

Mrs. Sedley died in 1869, but Mr. Sedley continued to reside with his sister-in-law until 1870, when he joined his son at 68 West Eighty-fourth Street, New York, where he subsequently died. After relieving herself of business responsibilities, Mrs. Sinclair also made her home in the Eighty-fourth Street house, and during her first few years there she usually passed her Summers at New London, Conn., where her nephew met the lady whom he afterward married, and to whom Mrs. Sinclair deeded her Grymes' Hill property as a wedding gift. The whole of this estate is yet in excellent condition, and is still owned by the Sedley family, who rent it out and live in New York.

Owing principally to failing health, the last few years of Mrs. Sinclair's life were spent in a very retired manner, during which time she took a deep interest in religious matters and became a regular attendant at St. Matthews Church, on Ninth Avenue. Her ending, to those who long had known her, was a sad though peaceful one. She appeared to gradually fade away, and calmly departed from this life on June 9, 1891, at the residence of her nephew, William Sedley, 68 West Eighty-fourth Street. She was buried in the same lot with her sister and her brother-in-law, in Silver Mount Cemetery, Staten Island, which is about two miles from Stapleton and about a mile and a quarter from the Actors' Fund Home. The tombstone is of granite, very thick, and about four feet high, on which is the following inscription:

TO THE MEMORY OF
CATHERINE NORTON SINCLAIR,
BORN FEB'Y 22, 1818,
DIED JUNE 9, 1891.

ALLEN HALL, HARTFORD, CONN.

GEORGIA MINSTRELS.

THURSDAY EVENING, AUGUST 27, 1868.

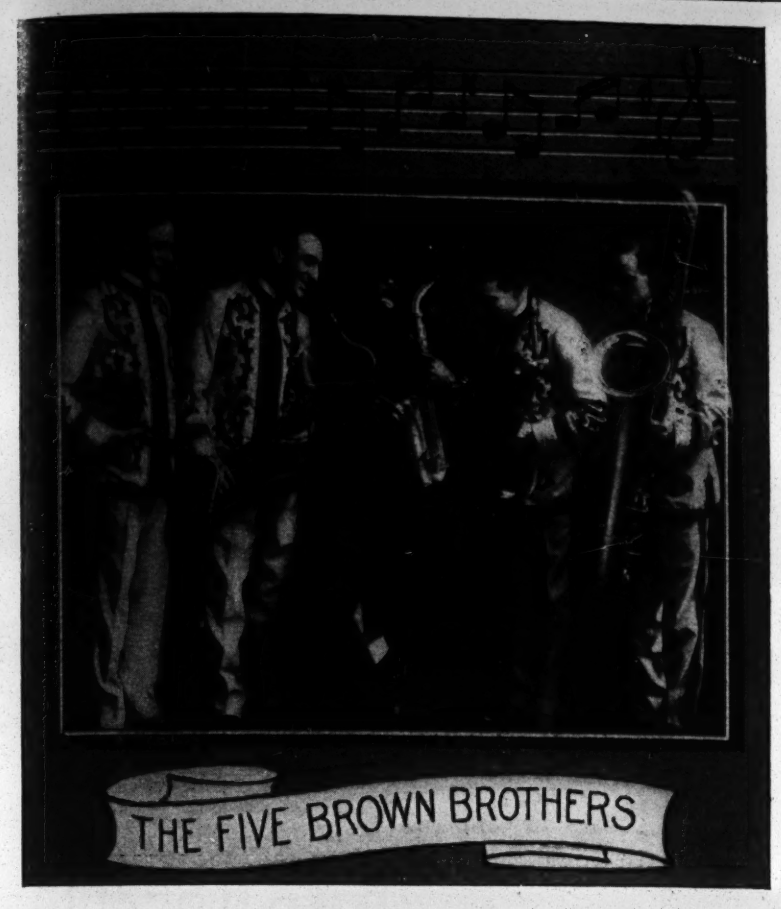
PROGRAMME.

MELODY AND MIRTH

Overture, original.....Slave Orchestra
Opening Chorus—"Stars of the Night,"
Georgia Minstrels
Song—"Ellanore,".....Samuel Waldron
Comic Ditty—"Oh, Would I Were a Fly,"
Lou Johnson
Ballad.....Chas. Hicks
Refrain—"Cut on Levee,".....Bob Haight
Finale ..... Company

PART SECOND

Reminiscences of the Old Plantation,
Song and Dance.....Alf. Smith
Ballad.....Helon Johnson
Light and Shades.....Hicks and Height
Bone Solo.....Geo. Dantforth
The Asknowledged Champion
Wandering Mokes..Height, Hicks and Johnson
Essence of Georgia.....Alf. Smith
The Whole to Conclude With
MISHAPS OF AN AGENCY
Manager.....B. Smith
Agent.....Geo. Dantforth
Jim Turnemout.....Bob Height
Gymnast..... Lou Johnson
Prima Donna.....Charley Hicks
Heavy Man.....E. Booker
Wench Dancer.....Alf. Smith

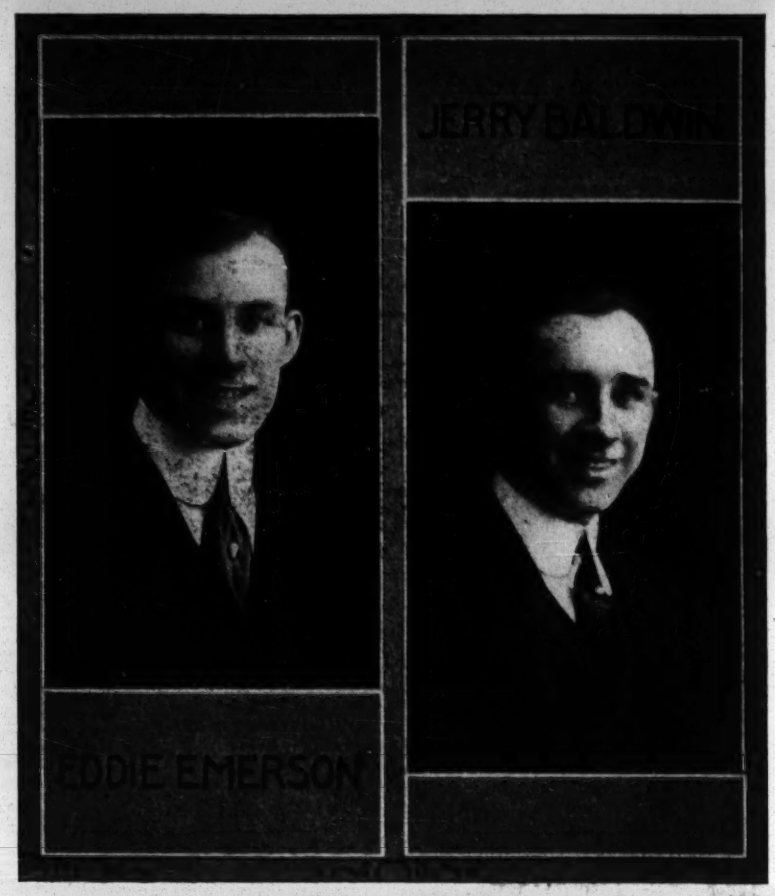


FIVE BROWN BROS.,

Who are now on the P. G. Williams' circuit, are considered one of the best musical acts in vaudeville to-day. Their feature is the saxophone playing. They are featuring Jerome H. Remick's latest rag, "Cotton Time." The comedy is clean, and it is a well dressed act.

HARRY LA PEARL.

Harry La Pearl, clown with Barnum & Bailey Circus, ranks as one of the best clowns in the business. He has been with this organization for the past three seasons, and has always been able to create many laughs from the old folks as well as the young. Mr. La Pearl comes from the La Pearl family, which is well known in the show business. In the Winter Harry fills the time with vaudeville engagements, and the past season is making good around Chicago, where he not only sings and dances, but also talks in his clown make-up. His permanent address is 3609 Sheffield Avenue, Chicago.



EMERSON AND BALDWIN.

Emerson and Baldwin, the merry old jugglers, have just returned from their long tour of Europe, lasting over two years and a half. They scored a sensational success, including an eighteen weeks' run at the Empire Theatre, London; two months in Paris, playing the Folies Bergere and the Alhambra; a month at the Wintergarden, Berlin; Hansa Theatre, Hamburg; Apollo, Vienna; Alhambra, Brussels, and three times over the Barrasford tour, in England. At present they are meeting with their usual big success on the United time, and will return to England in April, for an all Summer run at the Empire, London, until Sept. 1, 1911, when they are due to open at the Alhambra, Paris. On Nov. 11 they will sail from London to spend the season with Harry Rickards, in Australia.

IVY AND IVY,

The well known comedy musical act, is booked for thirty weeks over the John J. Quigley circuit.

DELPHINO AND DELMORA.

Delphino and Delmora have arrived lately from Europe, where they closed a successful engagement in Muenchen, at the Deutsches Theatre. They immediately opened on the United time for a twenty-five weeks' engagement. The illustration is of their latest novelty, an electrical musical chessboard (patented).

ROY E. FOX.

Mr. Fox is the proprietor and manager of Roy E. Fox's Lone Star Minstrels, the only successful white minstrel show under canvas in existence—fifteen years of success. Show never closes; South in Winter and North in Summer. Thirty people, two private cars, elegant band and orchestra. John S. Whitney, musical director; Billie Williams, general agent. The show will play Pennsylvania this Summer, and Texas and other Southern States next Winter. Finest equipped show on the road, and affords the finest accommodations to performers and musicians. Feed better than the so-called best hotels. All special paper.

GERTRUDE BLACK,

Singing comedienne and change artist, is booked over the John Quigley circuit for an indefinite period, and meeting with big success.

ETHEL WHITESIDE AND THOSE PICKANINNIES,
In the Follies of Coontown,

Pronounced by all managers and agents as the classiest and cleverest Pick act ever in vaudeville.

BARTO AND McCUE,

Two young men, who are wonderful equilibrists and hand balancers, and introduce many original and difficult feats of strength and the very latest in the way of sensational acrobatics. Their act is different from anything in the athletic line, and the best exhibition of physical culture yet presented by two of the most perfect specimens of symmetrical muscular development. They are one of the features with the Midnight Maidens this season.

GEORGE H. PRIMROSE.

There are rumors that capitalists are trying to secure a theatre in New York City in which to install Mr. Primrose at the head of a permanent company of minstrels. The plans are to call the house the Primrose, and to put in black face burlesque of current legitimate successes and other features of minstrelsy.

NEW YORK OFFICES OF JOHN J. QUIGLEY.

LESTER WHITLOCK, Manager.

STANLEY W. WATHOM, Assistant Manager.

GOLDSTEIN BROTHERS.

GOLDSTEIN BROTHERS' AMUSEMENT COMPANY.

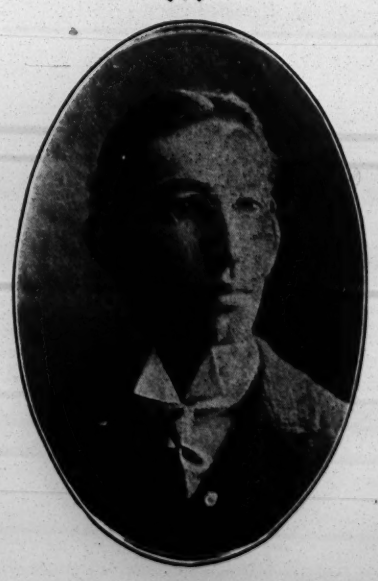
WIDE AWAKE CIRCUIT BUILDERS IN NEW ENGLAND.

Plaza Theatre, Springfield, of Note.

Prominent in the theatrical world of Western New England is the Goldstein Brothers' Amusement Company, with headquarters in Springfield, Mass. Two brothers, Nathan Goldstein and Samuel Goldstein, are the enterprising members of this company, both having been identified in amusement activities for several years. To them belongs the credit for having been first to introduce a combination vaudeville and motion picture theatre in Western Massachusetts, at the Electric Vaudeville, Holyoke, Mass. They were first in offering lecture motion pictures at the Pictorial Subway, Springfield, Mass.

The Goldstein circuit includes: Plaza, Springfield, Mass.; Pictorial Subway, Springfield, Mass.; Opera House, Westfield, Mass.; Bijou Dream, Westfield, Mass.; Arcade, Mountain Park, Holyoke, Mass.; Opera House, Exeter, N. H.; Bijou, Hampton Beach, N. H.; Park Amusements, Hampton Beach, N. H., and Exhibit, Salisbury Beach, Mass. Opening of others is contemplated in the near future.

The Plaza Theatre, the latest adjunct, was opened in August, 1910, is probably the finest of the circuit, and one of the leaders in vaudeville and motion pictures in Western Massachusetts. Situated in Taylor Street, in the centre of the city, the structure is two stories, of brock, and seats about 1,000. The equipment is of the best, and identical with those of the most modern theatres.



CLARENCE E. ROBBINS,

Resident manager Malden Auditorium (Scenic Temple), Malden, Mass.; member of Worcester, Mass., Lodge of Elks, No. 243, and formerly identified with Lothrop's Opera House, Franklin Square Theatre, Worcester; J. W. Gorman's Summer parks, at Worcester and Lexington, Mass.; Walter Sanford's "Sporting Life," Wilton & Marion's "Looping the Loop," Atkinson & Thatcher's "Toy Makers," Harder & Hall's "In Zululand," and other road attractions.

LOEW'S SEVENTH AVENUE THEATRE, NEW YORK.

Loew's Seventh Avenue Theatre, located at Seventh Avenue and One Hundred and Twenty-fourth Street, New York, was first opened as an addition to the Loew string of houses, Saturday, Oct. 1, 1910. The house was formerly the Harlem Casino. The exterior remains the same as formerly, but the interior is entirely new, with everything, both before and back of the stage, the latest. The entire house is fireproof as far as possible. The interior is in dark brown and gold.

The theatre is a large one seating 1,700 in orchestra, balcony and gallery, with eighteen proscenium boxes and a number of mezzanine boxes in the balcony. The stage is 25 feet deep, 60 feet wide, with a 42 foot opening. The gridiron is 100 feet high. Up-to-date dressing rooms and every improvement in a modern theatre is installed.

The special bill with which the house opened included: Cliff Gordon, Fields and Lewis, Weston and Young, King Sisters, Taylor Twin Sisters, Three Alexis, and pictures between acts. The prices of admission are 10, 15, 25 and 50 cents.

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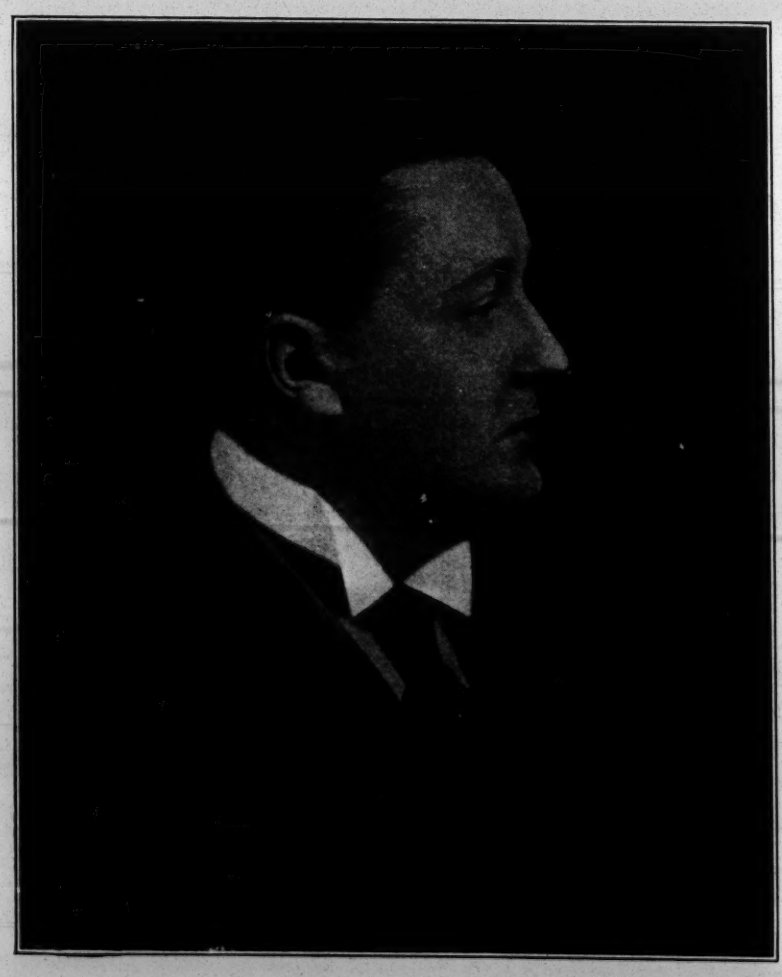
PRINCESS, CEDAR RAPIDS, IA., BURNED.

The Princess Theatre, Cedar Rapids, Ia., was gutted by fire, which started in the basement about 2 A. M., Feb. 6. The cause is unknown. The interior was severely scorched, and the stage and scenery completely wrecked. This theatre was built last Summer by Messrs. Diebold & Young, of Buffalo, N. Y., at a cost of about $13,000. The loss is covered by insurance, and the theatre will be rebuilt.



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Lebanon, Ind.....Elbert Perkins
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Portsmouth, Ohio.....John Heer
Providence, R. I.....Berry & Co.
Richmond, Ind.....Miller Harness Store
Saginaw, Mich....Lieberman Trunk Company
Springfield, O.....Wm. McCulloch
Syracuse, N. Y.....Syracuse Trunk Works
Tiffin, Ohio.....Zirger Clothing Co.
Tipton, Ind.....Shortle Department Store
Toledo, Ohio.....Wilmington & Co.
Trenton, N. J.....G. A. Mishler
Washington, D. C..Becker's Leather Goods Co.
Wheeling, W. Va.....Etz & Seifert
Wilkes-Barre, Pa.....Harvey H. Kemmerer
Zanesville, Ohio.....The Warner Store

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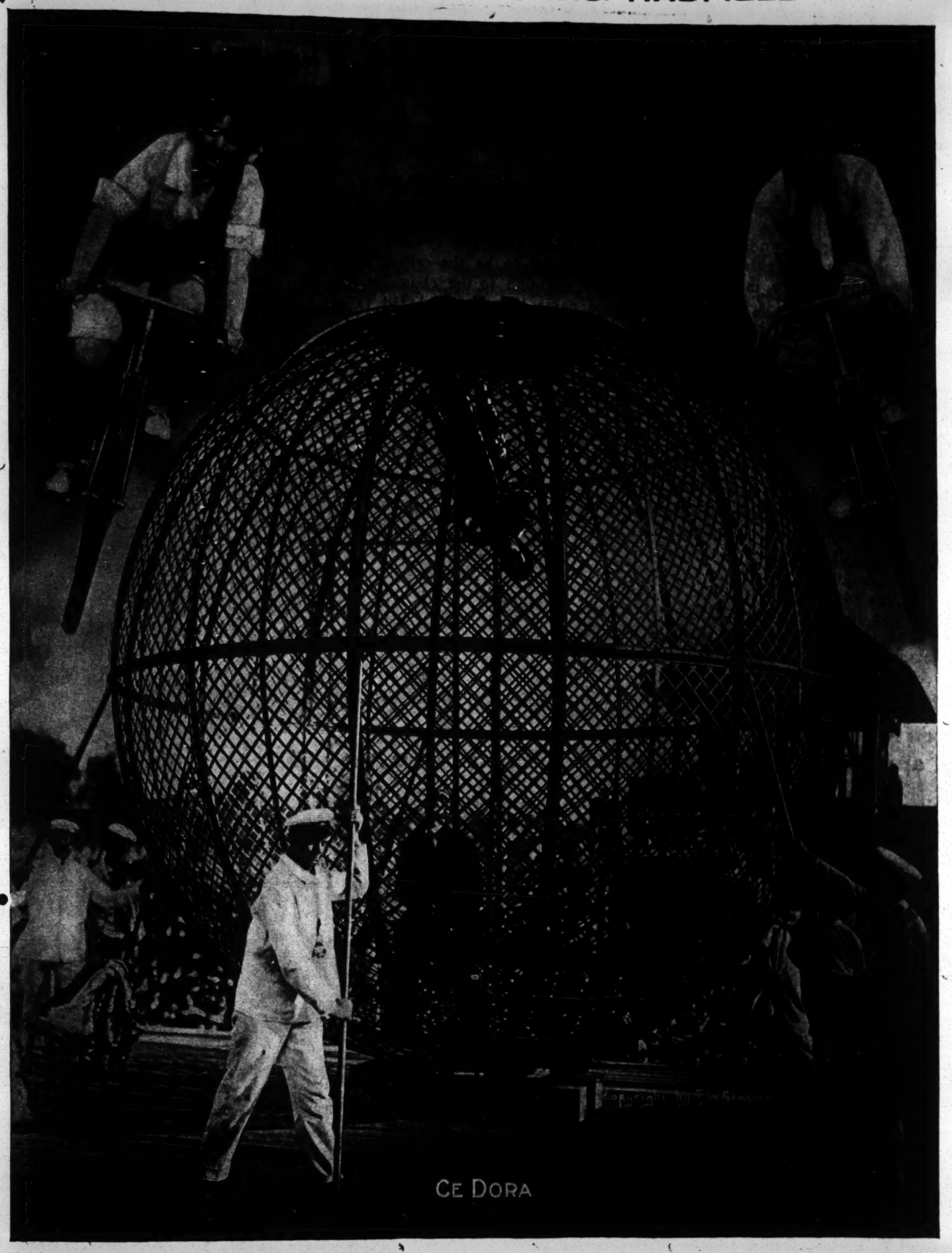
HARRIS AND VERNON IN AUSTRALIA.

Harris and Vernon write from Australia: "We arrived in Sydney, Australia, Dec. 26, after a long but pleasant sea voyage from Vancouver, B. C. We spent a very pleasant six hours at Honolulu, visiting old friends and also stopped six hours with the natives at Suva, Fiji Islands. We opened Dec. 31 at the Gaiety Theatre, Melbourne, and our singing, talking and acrobatic dancing act proved one big success."

THE MARVELOUS **CE'DORA**

Sole Management of CHAS. HADFIELD

JENNIE JACOBS



JENNIE JACOBS

GEO. M. COHAN'S THEATRE.

Geo. M. Cohan's Theatre, at Forty-third Street and Broadway, New York City, threw open its doors to the public for the first time on the afternoon of Monday, Feb. 13, with a special Lincoln's Birthday matinee of Geo. M. Cohan's comedy, "Get-Rich-Quick Wallingford," which moved from the Gaiety Theatre to the new playhouse in order that Cohan's Theatre may be opened by a Cohan piece.

George Keister, of 12 West Thirty-first Street, designed Cohan's Theatre, which was built under his personal supervision by the C. L. Grey Construction Company, in accordance with the most modern *technique* in constructing and equipping an amusement plant, combining the maximum of comfort, efficiency and beauty with absolute safety. The fire department has pronounced the theatre one of the safest in America. The seating capacity is slightly over one thousand. The exits are so numerous and so broad that the entire house can be emptied in one minute.

The main entrance on Broadway is just across the sidewalk from the Subway exits and entrances, and in bad weather one can step directly from the Subway to the theatre without going into the open. A novel feature of the new house is a decorative scheme which includes painted friezes showing the life and success of Geo. M. Cohan and his family. Striking mural paintings of the Four Cohans in various stages of their career attract immediate attention in the lobby, and in the auditorium large oil paintings brilliantly illuminated draw the eye to the broad frieze above the boxes and proscenium. The subjects chosen for these pictures are "Give My Regards to Broadway," which is a large panel directly above the stage, and which shows "Little Johnny Jones" watching a homeward bound steamer leaving Southampton; "The Yankee Prince," at Buckingham Palace; "George Washington Jr.," singing "You're a Grand Old Flag;" "Get-Rich-Quick Wallingford's" big scene with the suspicious directors, and "The Man Who Owns Broadway," in a typical scene from that musical comedy.

The color scheme of the theatre is, in brief, Tyrian purple and Sheffield silver. Marble is freely used, and the furnishings are of the richest materials throughout. Mr. Cohan has made his dream of the perfect theatre come true.

The exterior of the theatre is carried out in terra cotta, iron and bronze, in modern Transitional Renaissance, with elaborate vestibules and marquees built in a part of the main facade. The exterior is treated in a new finish, cream white terra cotta, with a very low finished glaze giving a soft lustre like a semi-polished marble, but being permanent in color.

The entire building, other than the bronze and iron trimmings, is of this material, excepting the base and door piece; the base of a selected dark green granite, and the main door piece, including the main vestibule, finished in Vert Maurin, a beautiful dark green marble

The theatre building proper is on Forty-third Street, on a plot of ground 123 feet front and 100 feet 5 inches deep. The theatre lobby and box office are in the Fitzgerald Building, extending to Broadway.

The main lobby on Broadway is carried out in the same style as the exterior of the building, in Transitional Renaissance, with a vaulted ceiling, richly designed and finished in metal effects, with a high dado of Benou marble. The intervening frieze of mural paintings gives the history of the Four Cohans.

The lobby is enriched with doors and box office front of bronze and plate glass, and the ceiling with two magnificent chandeliers, finished in metal effect to match the other metal work.

Between this lobby and the theatre proper is an *entresol*, the treatment of which is a garden effect in Vert Maurin marble and Caen stone.

The theatre itself is treated in a Transitional Renaissance running to the early Spanish renaissance, with heavy beamed and square paneled ceiling, with its rather simple and heavy outlines.

The broad auditorium is planned with the special object in view of bringing every seat as close as possible to the stage, and the lines of sight have been kept clear so that an excellent command of the entire stage is had from every seat.

The side walls have a Benou marble base, with the walls hung with tapestry in the Tyrian purple.

The auditorium is lighted by a Tungsten installation, with specially designed fixtures in keeping with the decorative scheme of the house, and is the latest thing in up-to-date lighting that has ever been installed in a theatre. This applies not only to the auditorium, but to the stage.

The auditorium is supplied with an abundance of tempered fresh air, which is carefully distributed throughout the entire house in the usual manner of the best modern practice. A refrigerating plant will cool the stage and auditorium in Summer.

The stage, which is a marvel of mechanical ingenuity, is one of the best equipped in this country. There is an unusually large installation of dressing rooms sufficient to accommodate one hundred people, and as comfortable as a hotel.

The building is thoroughly fireproof, with courts on all sides except on Forty-third Street, which is on the street, and has twenty-nine fireproof exits, so that it is absolutely safe.

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ACTOR FILES PETITION IN BANKRUPTCY.

J. Butler Haviland, in private life James B. Houston, has filed a voluntary petition in bankruptcy in the United States District Court, Boston, giving his liabilities as $2,586.42, with assets consisting of clothes valued at $25. The principal creditors are hotels and money lenders. The largest creditor is Mrs. H. M. Houston, of the St. James Hotel, who holds a claim of $500 for money loaned. Haviland was formerly a member of the Bowdoin Square Stock company, and later formed a partnership with Alice Thornton and entered vaudeville.

"THE ROSE SHOP."

The name of the new comic opera by Victor Herbert, in which Fritzi Scheff is to appear soon, has been changed from "Rosita," to "The Rose Shop." The piece is now in rehearsal.

"THE FIRING LINE" CO. WRECKED.

A wire from Jacksonville, Fla., under date of Feb. 8, states that "The Firing Line" company was wrecked on the Seaboard Air Line at Island Grove, a small town near Jacksonville, on the above date. The scenery and baggage was almost entirely destroyed, but the members of the company escaped without serious injury. The production is owned by A. G Delemater.

The organization was on its way to Quitman, Ga., where it was billed to appear on Feb. 8.

JORDAN FAMILY GO TO AUSTRALIA.

The Seven Jordan Family, aerialists, will sail about Feb. 18 for Australia. They will join Wirth Bros.' Circus for a six months' engagement.

Danny Ryan, clown and general business, and Ouka Meers, the rider, will sail on the same boat.

MAJESTIC THEATRE, INDIANAPOLIS, IN HANDS OF RECEIVER.

Dispatches from Indianapolis state that the George R. Benton Co., which has been backing a stock company at the Majestic Theatre, in that city, went into the hands of Philip E. Brown as receiver last week. Brown was appointed by agreement of the parties to a suit filed in the Marion Circuit Court.

Judge Charles Remster, of the Marion Circuit Court, ordered the receiver to close the house. The theatre will not be re-opened under the old management, but will be turned over to the B. F. Keith vaudeville interests, which own the lease. J. J. Murdock, of the Keith interests, is in Indianapolis.

It is understood a moving picture show may be started in the house until arrangements can be made for a different class of attractions. The order to close the theatre was made after Judge Remster had been informed that the door receipts Monday night were not sufficient to pay rent and light. The court declined to authorize further indebtedness.

VIOLA GILLETTE SAYS MURDERED WOMAN WAS NOT HER SISTER.

A wire from Seattle, Wash., under date of Feb. 8, states that Viola Gillette, of "The Beauty Spot" company, declares that Garna Gillette, who was murdered in Seattle on Monday, Feb. 6, was not her sister. The woman had made the statement that she was to several persons, thus causing the publication of the stories.

Members of the family of Viola Gillette in New York explained last week that she had only one sister, Leona, who is now living in Brooklyn, having retired from the stage upon her marriage.

SOHLKE LEAVES B. C. WHITNEY.

Gus Sohlke, who has been a producer for B. C. Whitney for several years, has resigned his position with that manager, and will hereafter act as a free lance producer in vaudeville and musical comedy.

THE WHITNEY THEATRE IN LONDON.

Fred C. Whitney left New York Feb. 8 by the Lusitania, to open his new Whitney Theatre, in London. His first production will be "Baron Trenck," a romantic comic opera by Albini, on April 16. The same opera will be presented in the Casino, New York, next Fall.

Mr. Whitney plans also to give special matinee performances of operetta and little grand operas in his new theatre. In the Autumn he will produce there "The Spring Maid" and "Mlle. Modiste," with English companies.

ELSIE JANIS AN AUTHORESS.

Elsie Janis, now playing in "The Slim Princess," has written her first drama, which she calls "The Course of a Star."

It deals with the stage-struck girl and aims to prove that the average young woman is more certain to find happiness off the stage than on it. The play shows just what this average girl has to face. One act is devoted to the humors and trials of a theatrical boarding house.

Miss Janis does not propose to play in "The Course of a Star" herself.

ANOTHER ADDITION TO WINTER GARDEN CAST.

Mme. Josephine Jacoby is the latest engagement for the company that is to open at the Shubert Winter Garden, New York City, this Spring. Mme. Jacoby was seen last year in the revival of "The Mikado," at the Casino, and was for many seasons at the Metropolitan Opera House.

WILL OF OLE BULL'S WIDOW.

The will of Mrs. Sara C. Bull, widow of Ole Bull, the violinist, was filed for probate at Biddeford, Me., last week.

Mrs. Bull died in Cambridge, Mass., Jan. 18. An estate valued upward of half a million is disposed of in the will. The principal beneficiary is a daughter, Olea Bull Vaughn, of Cambridge, Mass., but the document contains many small bequests to relatives.

NEW VAUDEVILLE THEATRE FOR NEW YORK.

A deal has been closed whereby S. A. Cunningham and I. Fluegelman, operators and owners of the Crescent and McKinley Square theatres, are to come into control of a new theatre on Washington Heights, New York City. The house will be built at the junction of One Hundred and Sixty-fifth Street, Broadway and St. Nicholas Avenue, and will have a seating capacity of 2,600. The delivery of the theatre completed has been guaranteed for Oct. 15, 1911. The management will install high grade vaudeville.

PLANS FOR NEW EAST SIDE THEATRE.

Plans have been filed with Building Superintendent Miller for building a three story brick and terra cotta theatre, to be situated on the Northeast corner of Delancey and Eldridge streets, New York, for the Delancey and Eldridge Street Theatre Company, of which Sol Brill is president, and William Fox, secretary. The house will have a frontage of 68 feet on Delancey Street, and 85.10 feet on Eldridge Street, with the entrance on Delancey Street.

THEATRE FOR HIGHWAY AMUSEMENT CO.

The Highway Amusement Co. will open their Highway Theatre, Flatbush, Brooklyn, Saturday, March 4. E. C. Rockwell, their manager, states that they will play four vaudeville acts, changed twice weekly, and four reels of films, changed daily. This is one of the chain of small time theatres that the Highway Co. are opening around Greater New York.

PHOTOS BY THE THOUSANDS.

The Repro Photo Co. have lately enlarged their plant, as their work is in great demand by the members of the profession.

Copies made from the original photographs are correct in every detail.

The RECORD SMASHER

WATSON'S BIG SHOW

W. B. WATSON in 1887.

There Is But One Billy Watson!

AFTER being known as "Billy" Watson for the past twenty-nine years, I have been amused at the absurdity of another claiming to be the original. Here and there over the country my friends called my attention to the claims of another performer who had the audacity to trade on the name that has gathered to me thousands of friends in every State in the Union. I have borne the title so long that now my right to it is being assailed. I ask my many friends to just recall the days of M. B. Leavitt, Tom Miaco, Harry Morris, etc., and later on when in Miner's Bohemians I was the star with such eminent entertainers as Billy Van and Harry C. Bryant. Over twenty years ago I was with the Ida Siddons Company, playing under the name of "Billy" Watson. A few years later I was with the Rentz-Santley Burlesquers, playing under the same title. For sixteen years I have owned my own shows, and no one in all these years has addressed me other than "Billy," but I do sign checks as. W. B. Watson. No one but a "mut" would do otherwise. The question may arise, Who am I? Well, I was born on the East Side in New York City. Went to the Allen Street School. Left when I was in the third grade. Was put to work as a furrier by my father. Worked up to $12 a week. Saw some boys making more on the stage, and left my position at twelve dollars to accept SIX DOLLARS a week at the Globe Museum on the Bowery. Then went to the New York Museum at twelve dollars. Gradually, by working hard, I began to be noticed by leading vaudeville managers. I was most fortunate in making friends, who came to the theatre to see me. My first partner in a show was Harry Sefton, known as the "Dancing Spider." We called the enterprise, Sefton and Watson Burlesquers. After that I was associated with Harry Bryant for three seasons in two companies. Then I became sole proprietor, and have been my own "Boss" ever since. Now do you think, dear reader, that I am going to let a newcomer walk off with the title of "Billy" Watson?

I am the Original Billy Watson, and so says the public

This season the public has flocked to my call in legions; consequently I will make the largest profits in either burlesque wheel, and the best in my entire career.

Truly yours,

BILLY WATSON, Sole Owner Beef Trust Co.

BILLY WATSON,
In his first make-up 29 years ago.

BILLY WATSON,
As he is to-day.

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J. FRED HELF CO. NOTES.

"Texas Tommy's Dance," words by Edgar Leslie, writer of "That Italian Rag," music by Lewis F. Muir, composer of "Play That Barber Shop Chord," looks like another Helf hit.

Ford Eckerson, Currie Chase, Roscoe Fox, and Solly Brown have formed a new quartette called the Echo Four, and their harmonious rendition of 'Sweet Angelina" and "Gee, But It's Great To Meet a Friend From Your Home Town" wins unstinted applause.

Jack O'Donnell's repertory of Helf hits includes "Up the Rickety Stairs" and "When a Boy From Old New Hampshire Loves a Girl From Tennessee."

Stewart and Hall's most popular numbers are "Hands Up" and "Oh, You Bear Cat Rag."

Harry Rose, a young vocalist, is scoring heavily with "Gee, But It's Great to Meet a Friend From Your Home Town."

The Musical Monarchs' rendition of "Gee, But It's Great To Meet a Friend From Your Home Town" always wins appreciation.

"My Love Is Greater Than the World" is the most popular semi-classical ballad King and Gillan have ever used. They also feature "Oh, You Bear Cat Rag."

Anna Tenney is enjoying a great success with the song "Hands Up," and Rogers and Bell have added "Oh, You Bear Cat Rag" to their act.

Jeanette Klein's applause winner is "My Love Is Greater Than the World."

Fred Rose is featuring "Gee, But It's Great to Meet a Friend From Your Home Town."

Leon Errol and Stella Chatelaine, with the Jersey Lilies Co., have made a success with "Oh, You Bear Cat Rag."

"I'm On the Right Side of the Right Girl at the Right Time and Place" never fails to bring Healy and Barry several encores.

Dunlap and Linden continue to successfully feature "Gee, But It's Great to Meet a Friend From Your Home Town."

Marie Mason is using the popular number, "Hands Up."

The Lyric Four are scoring in substantial fashion with "Gee, But It's Great to Meet a Friend From Your Home Town."

Jessie Haywood's audiences never fail to applaud her rendition of "Hands Up."

Among the Helf hits used by the Wells Brothers' Minstrels are: "My Love Is Greater Than the World," "When a Boy From Old New Hampshire Loves a Girl From Tennessee" and "Play That Barber Shop Chord."

Neil McKinley is featuring "Play That Barber Shop Chord" with success.

The new comic success, "Up the Rickety Stairs," is winning many encores for Blanche Baird.

Quinlin and Richards are singing "Play That Barber Shop Chord."

"Oh, You Bear Cat Rag" and "Play That Barber Shop Chord" are two big encore winners for Ray Samuels.

Claire Lind is singing the semi-classical ballad hit, "My Love Is Greater Than the World."

The Tivoli Quartette is featuring "Play That Barber Shop Chord."

"Up the Rickety Stairs" is winning much applause for Miriam Holland.

Evelyn Crawford's song repertory consists of "My Love Is Greater Than The World" and "The Oklahoma Twirl."

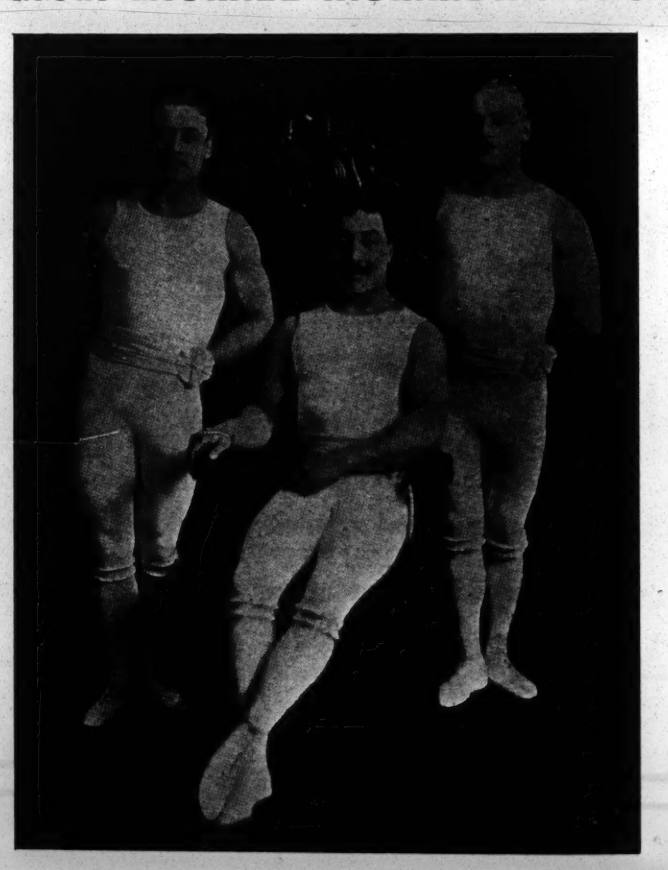
"Play That Barber Shop Chord" is being featured by the Twin City Quartet.

"When A Boy From Old New Hampshire Loves A Girl From Tennessee" is a hit with Fegler and Mack.

"The Oklahoma Twirl," the novelty dancing hit, is an encore winner for Felber and Small.

Bowman Bros. are singing "Play That Barber Shop Chord."

The Great MICHAEL RICHARDINI TROUPE



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ALBERT J BORIE
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of THE CLIPPER is located at Room 505, Ashland Block, Chicago, Claude R. Erby, manager and correspondent.

THE LONDON BUREAU

Located at 14 Leicester Street, Leicester Square, London, W. C.; Henry George Hibbert, manager and correspondent.

THE BERLIN BUREAU

Located at Mittelstrasse 23, Berlin, Germany, P. Richards, manager and correspondent.

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QUERIES ANSWERED.

DRAMATIC.

"IMPORTANT," Poughkeepsie, N. Y.—Denman Thompson is alive, and still plays occasionally.

H. O. L., Indianapolis.—1. In one issue only. 2. After three months it is returned to the party who sent it.

J. T. Mc L., East Greenwich.—Write to Dick & Fitzgerald, 18 Ann Street, New York City.

A. M., Chicago.—Alice Kauser, 1402 Broadway; Elizabeth Marbury, 1430 Broadway; Henry W. Savage, 108 W. Forty-fifth Street, and Jos. Galtes, 1402 Broadway, New York City.

A READER.—1. Yes. 2. Chas. Frohman, Empire Theatre Building, New York City

W. G., Philadelphia.—We do not know.

F. B., Forest.—The "half-hour" is called thirty minutes before the rise of the curtain.

A SUBSCRIBER, Philadelphia.—If a publisher accepts a song for publication he stands all the expense. Anyone can have a song published by paying the expenses.

J. D., Brooklyn.—Edna Wallace Hopper appeared in the first New York production of "Florodora."

C. B. P.—We can only advise you to ask someone in that line.

F. L.—We do not know her present whereabouts. Address her in care of this office, and we will advertise letter in THE CLIPPER letter list.

E. G., Brooklyn.—Have heard nothing of the Worrell Sisters for some time.

EDITORIAL

In entering upon its fifty ninth year THE CLIPPER extends to its friends and patrons heartfelt thanks for their loyal support and patronage. The straightforward business methods and policy of the paper which have made its great success in the past will be continued and renewed effort will be made to add features which may increase its attractiveness and usefulness. Having added a New Rotary Press to our Printing Equipment a great improvement will be made in our printing facilities which will be noticeable hereafter in the pages of our paper. The legitimate object of a Theatrical Paper is to assist in building up the show business, by studying the interests of both managers and performers and at all times showing them in the most favorable light consistent with good taste. The theatrical paper that is unfair in its criticisms oftentimes causes serious loss and injury to a manager or performer, whether the object is to air the superior knowledge of its critic, or, by intimidation exact advertising patronage from its victims, it is a constant menace to the prosperity of the profession and is not entitled to their support. It not unfrequently happens that after a manager has spent months of valuable time and many thousands of dollars in the preparation of a new production, some critic will by a simple stroke of his pen endeavor to ruin any chance of success the play might have. Sometimes a trifling defect, which the public might never notice, is seized upon by the critic, magnified and enlarged upon until it is made to appear a great fault. This is manifestly unfair and is not the mission of a legitimate Theatrical paper. Unfortunately, the managers and performers are so sensitive to anything that appears in print about them that they make many sacrifices in order to keep in the good graces of papers for which they do not entertain the slightest respect, and so long as they yield to this influence, such papers will thrive.

If they realized how little effect these tirades have upon the amusement-loving-public they would soon cease to be influenced by them. In the criticism of vaudeville acts the unfairness is even more noticeable and often more far-reaching in its injurious effects. Here no discrimination is made between the act receiving $50 and the one receiving $500. Any trifling feature of the act is made the subject of a lengthy article in which everything unfavorable that can be thought of is said against the act. This is often supplemented with personal abuse, or a sarcastic reference to the wardrobe of the performer. These poisonous shafts are directed against men and women who are endeavoring to make an honest livelihood.

THE CLIPPER in all its years of publication has avoided such methods, even at times when it was a pecuniary disadvantage to do so, and it will continue in the future to seek out that which is good in plays and players and by all honorable means endeavor to maintain the high and honorable position which it now holds in the estimation of the Profession.

NEW THEATRE IN BLOOMINGTON, ILL.

The F. & H. Amusement Co., which controls the Orpheum Theatre, in Champaign, Ill.; the Lyric, in Danville, Ill.; the Orpheum, in South Bend, Ind.; the Orpheum, in Cary, Ind.; the Orpheum, at Superior, Wis., and the Orpheum, at Michigan City, Ind., will erect a new Orpheum Theatre in Bloomington, which will be ready to open by Labor Day of next year.

The new Orpheum will have 1,100 seating capacity, and will be a modern theatre in every respect. It will give two shows a day, six days a week, which will enable it to play many of the Orpheum Circuit acts, which now often lose a week owing to Sunday openings and Sunday closings in Middle West cities.

The F. & H. Amusement Co. is under the management of Marcus Heiman and the Allardt Brothers. Sam Kahl is the booking representative of the circuit, which secures its attractions through the Western Vaudeville Managers' Association.

The plans for the new Orpheum at Bloomington are now in the hands of Architect George Rapp, of Chicago. It is planned to make it a duplicate of the Orpheum at South Bend and Superior.

"HEAD HAS HITS."

"Head Has Hits" is a familiar quotation throughout the entire vaudeville world, deservedly so, for the results obtained by this up-to-date firm of popular music publishers in its first year of business has been phenomenal. Success is due in a great degree to the courtesy shown to the profession and the trade, to the prompt fulfillment of all agreements and obligations, extensive advertising, and exceptional staff of writers, and great care in the selection of publications, which department receives the personal attention of the firm's popular president, Geo. W. Head Jr., who believes that "advertising pays."

This is proved by the splendid full page ad. in this number of THE OLD RELIABLE. In a recent interview by one of the leading music trade papers with Mr. Head, that young man replied, in answer to the question, "What are the reasons for your firm's rapid strides?" "First, I follow Davy Crockett's advice, be sure you're right, then go ahead, and the advice of some other fellow who said, do it now."

CLIVETTE REMINISCENT.

Clivette, the "Man in Black," writes from Bay City, Mich., as follows: "After the show at the Washington, where we entertained the Lumbermen's Convention, four hundred strong, I strolled over to the Wenona and gazed languidly at the newsstand, when THE OLD RELIABLE loomed up.

I laid tender hold on the sacred volume and turned to Reminiscences, Central Opera House Music Hall, May 23, 1896, and saw an account of myself, where I engaged in a 'praiseworthy style, performing many difficult feats.'

I have ceased to juggle, but my memory, though reminiscent, is still in the land of the beautiful flecked, with a horror of that week—the hottest ever recorded in New York.

Where on the face of this mundane sphere will you find another OLD RELIABLE? Long live THE CLIPPER."

"MOTOGIRL" WINS CLAIM FOR DAMAGES.

Frederic Melville, manager for "Motogirl," writes from E. St. Louis, Ill., under date of Feb. 6, as follows:

"To-day 'Motogirl' (Doris Chertney), represented by Robert H. McLaran, attorney-at-law, in St. Louis, effected a compromise with the Wabash R. R. Co., regarding the claim of damages about to be instituted, in which Miss Chertney claimed $10,000 damages for nervous shock, caused by the wreck that happened on their road while we were on the cars last November, bound for Little Rock, to open on the Inter-State tour.

"After an inquiry that lasted the better part of a day, the railroad people decided to pay Miss Chertney a substantial sum of money and not let the case come to trial. This was done to-day."

KATIE EMMETT IN PEORIA.

Katie Emmett informs us that she is now publicity promoter for the new Orpheum Theatre, Peoria, Ill. This theatre is now in course of construction, and it is hoped to be able to open it about April 1. When finished it will be one of the finest in Illinois, being thoroughly modern and up-to-date in all its equipments, and fireproof throughout. Miss Emmett's husband, Frank Rayman, who for several years was her manager, and who later was manager of the Academy of Music, will be the resident manager. He has been assigned to his duties early, so as to hurry the work as much as possible.

MRS. FREDERIC HAWLEY BREAKS HER LEG.

As Mrs. E. Frederic Hawley was about to enter the Colonial Theatre, Lawrence, Mass., Feb. 9, she slipped on some ice, and as a result broke her leg. She was removed to the city hospital. Mrs. Hawley and her husband were appearing in that city in Mr. Hawley's sketch, "The Bandit."

SHEEDY VAUDEVILLE AGENCY AFFILIATES WITH DAVIS CIRCUIT.

The M. R. Sheedy Vaudeville Agency has affiliated with the Jeff Davis Vaudeville circuit and the J. J. Flynn Park circuit.

A GLANCE AT ACTS NEW TO THE METROPOLIS

BY HANK

Those Entertaining Girls.

Those Entertaining Girls (the Misses Perkins, Baker and Fanning) do not belie their name. On the Hammerstein Roof last week they were a very potent factor in applause winning, singing and playing so well that the audience was loth to part with them. All three have voices of strength and sweetness, and a pleasing manner which operates very strongly in their favor. They will be a credit to any of the big bills, and in a theatre, where the acoustics are better than on a roof, they should go even better than they did last week.

One of the girls plays the piano, while the other two sing, and the three voices are heard together in several of the numbers. The pianist also had a capital instrumental solo last week, and a song alone that was productive of pleasing results. "Chanteclер" opened the act, and "Mobile Bay" was given better than the writer has ever heard it. "Dreamy Italian Waltz" was another good selection, and "I Want to Go and Get Myself a Beau Like You" made a hit. A capital rag finished the offering, which certainly will "do." It ran about eleven minutes, in one.

Frank Mayne and Company, in "The Third Degree."

Frank Mayne is a whole show in himself. At the Victoria, last week, he held the stage in his protean act, "The Third Degree," for nearly half an hour, and showed how many different roles a real actor could play well. Every character of the seven he played stood out clearly and entertainingly, and they were so nicely differentiated that it was hard to realize they were all played by one man.

He was in turn a Chinaman, a policeman, a half-witted boy, a Socialist, a German groceryman, an Italian, and a Hebrew clothing merchant, and it was a delight to watch his work in each and every one of them. He made the hit of the bill.

The sketch is a good example of the protean playlet, telling a strong story of how the police net is drawn closer and closer around a man accused of setting fire to the tenement in which he lived. About twenty-seven minutes were taken up, on the full stage.

Rita Gould.

Rita Gould is good looking and knows how to wear pretty gowns; she also has a pleasing voice. At the Victoria last week she sang four songs, winning thereby applause that had the genuine ring to it. She made the one mistake, though, of delivering a repertory that was not new by any means. With songs that have not been sung so frequently by female entertainers who have preceded her, she should increase her value a hundred per cent.

In a bright green dress she opened the act with "Put Your Arms Around Me, Honey," and then changed to a long black gown to sing in Italian dialect, "When Mariola Do the Cubanola." "Lovey Joe" was third, and for a finish the telephone song, "I'm All Alone," was nicely given. An entire change of repertory will do wonders for her, not because the above songs are not good ones, but owing to the frequency with which they have been sung in town. About twelve minutes were taken up, in one.

Duff and Walsh.

Duff and Walsh, two youths who go in strong for nimbleness of foot, made the right sort of an opening number on the Victoria bill last week. They dress quietly and neatly, sing a little and then dance singly and together with capital results.

A number of excellent steps are shown by both, but their feature trick, that of dancing one behind the other, just like a piece of machinery, made an especially good impression. In this position they wheeled and performed different intricate steps in perfect time, and just like one well oiled mechanical toy. They were good applause getters, taking up about twelve minutes, in one.

Six Steppers.

The Six Steppers, or the Six Stylish Steppers, as some of the billing read last week, danced away with a tremendous success at the Colonial. This is the same troupe which was here at the Victoria a few weeks ago under the name of the Six Dancing Deanos. There are four men and two girls, and they are all stars. It is the best act of its kind since the Four Fords—and that's going some.

The start, with the six in military dress and stepping like drum-beats, is odd and clever, the solo dances are all applause getters, and the finish, with all six going like all posessed, is a whirlwind. The act should have no trouble in getting plenty of the best kind of time.

The Rexos.

A sure-fire hit was made by the Rexos at the Orpheum last week. The couple put on a skating specialty that is as meaty with good things as even the most fastidious could desire, and the Brooklynites were enthusiastic in their praise. The work is done on a specially laid flooring, which makes it possible for the act to appear on any kind of a stage.

In red costumes the pair work during the early part of the act, when fancy skating on rollers and wheels are shown. Then the man changes to a striking looking brilliant suit on the order of those worn by contortionists, the woman making no change.

Capital work in every line of endeavor is shown, and at the finish Rexo, imitating with his skates a railroad train getting up speed, finishes the imitation by sliding in a split, with his head close to his foremost foot, through a "tunnel" about six feet long and a little over a foot in height. It made a splendid impression, did this trick, but the act is so full of clever work that it will surely be in big demand. About twelve minutes, on the full stage, were taken up.

Weadick and La Due.

"Wild West Stunts" is what they call the act performed by Weadick and La Due, at the American last week, and although these tricks of roping and riding are not the newest things in the world, they are always worth witnessing, if they are well done, as they are in the present instance.

The woman of the team is small, very dark complexioned and very wiry. She rides a horse like an Indian, and spins the lariat with a skill that draws forth frequent applause.

There was plenty "doing" in the act, with both members of the team spinning lariats at once, jumping through the coils and tying knots in the long ropes by twisting them. The man tied the woman up completely by encircling her legs, arms and head with the coils, and the act was finished when the woman spun a lariat from horseback. The couple do quite a little talking, which gets across nicely. About twelve minutes were taken up, on the full stage.

Gerard and Hut-Ell.

The man of Gerard and Hut-Ell is an iron-jawed individual, and his appearance alone indicates it. At the Manhattan last week the team opened the bill to big applause. The feature tricks are jaw holds and lifts of chairs and tables, the man making a back bend, grasping the object with his teeth, and then straightening up with the chair or table in his mouth. The woman also does some remarkable teeth lifting, at one time raising eight chairs and a table that are strapped together.

These back bends and jaw holds of the man are impressive feats, and both members of the team were liberally applauded last week. The man lifted with his teeth the table, a heavy appearing one, to his chest, from a back bend, and then swung it backward and forward. Several teeth lifting tricks with the woman sitting in a chair as the object lifted, served as the finish. The act ran about twelve minutes, on the full stage.

Three Shelvey Brothers.

At the close of the Fifth Avenue programme, last week, the Three Shelvey Brothers, contortion acrobats, brought to light a specialty that was novel and full of capital things. The boys look alike, are of the same size, and work smoothly and cleverly.

They performed many of their feats upon a platform set in front of red velvet hangings, and they executed a number of applause-winning "stunts," one of the best of which was a walk down stairs performed by one of the boys, while he was in a back-bend position, with both hands grasping his ankles. One of the three held the top-mounter on a brace grasped in his mouth, and for a finish the understander walked down stairs with one boy draped around his body, and the other sitting on his head, the top-mounter having his hands and feet coiled around his body. The act was splendidly set and dressed, and made a big impression, taking up about six minutes, in three.

Augustin and Hartley.

There was considerable interest attached to the offering put forward by Augustin and Hartley, a man and a woman, at the American, last week. They do jumping over barrels and chairs, and their frame-up of feats is original as well as keenly interesting. It is also run through with at a speed that is more than half the battle.

The woman is just about the cleverest of her sex that has ever shown in town, and the man does some uncommonly excellent work. The act is worthy of a better place than it was given last week. It ran about six minutes, on the full stage.

V. C. C. NOTES.

Bert Leslie favored the Vaudeville Comedy Club with his presence on Feb. 9, and the clown night was in full swing at an early hour. Robert L. Dailey had the affair well in hand, and everybody behaved.

Clark and Armstrong, Conrad and Whitten, Jock McKay, Patsy Doyle, Tom McKenna, Griff, Charles Doty, Jas. F. Dolan, Bert Leslie Johnny Johnstone, James Plunkett, Billy Hart, G. Palmer, Tom Gillen, Terry Twins, Chas. Straight, F. Morey, R. Edwards, Johnny Jess, E. Corelli, Emmett Corrigan, Walter Hackett, Walter Daniels, Chas. Mowry were among those present. Chicken was the feature.

MRS. LEON ALLEN ILL.

Leon Allen, of Leon and Bertie Allen, writes: "We had to cancel ten weeks of work and Mrs. Allen is at her home town, Oshkosh, Wis., in a hospital, where she is to undergo a surgical operation Feb. 10. Just closed twenty weeks on Gus Sun's circuit, closing at the New Sun Theatre, Jan. 28, at Springfield, O."

DR. COOK IN VAUDEVILLE.

Dr. Cook, the Arctic explorer, has been engaged as a special feature at the Manhattan Opera House, New York, to deliver a lecture on his trips toward the North Pole. He will be accompanied by moving pictures and views of incidents in connection therewith.

D. MORRIS JONES WITH THE GREEN BOOK ALBUM.

D. Morris Jones, who has been Jesse L. Lasky's personal representative for the past several years, is about to join the editorial staff of the Green Book.

MLLE. ANI IN VAUDEVILLE.

Harry Hill has closed with "The Wanderer." Mlle. Ani opened Feb. 12, for twenty-eight weeks, on the S. & C. time. Miss Ani is introducing several novelties in her act, which is reported to be better than ever

BURNSIDE LEAVES THE "HIP."

R. H. Burnside, general stage director of the New York Hippodrome for the past three seasons, has resigned, and also severed his connection with the Shuberts.

He recently returned from Atlantic City, where he went to rest after an attack of pneumonia. He is crippled with rheumatism. Mr. Burnside would not talk about his resignation. However, it is known there has been a difference of opinion among executives of the big playhouse regarding the productions.

Mr. Burnside has taken an office in *The New York Times* Building, and will devote his time to independent producing.

GREAT RICHARDS FILLS PLACE ON BILL.

On Wednesday night of last week Frances Haight, of Frederick Hawley and company, in "The Bandit," had to retire from the bill at the Colonial Theatre, Lawrence, Mass., on account of a serious accident in which she had her ankle broken. This left a bad gap in the bill, so the Great Richards was selected from the bill to fill the position of "The Bandit" act.

HOUSE IN PHILADELPHIA CHANGES HANDS.

The big moving picture and vaudeville theatre at No. 3446 North Thirteenth Street, Philadelphia, which occupies a lot 90 by 274 feet, has been transferred by J. F. McCartney and J. D. Redmond to Joseph J. Conway and M. F. Cullin. The consideration paid was not disclosed. The property cost about $40,000.

DRAMATIC ART STUDENTS IN PLAYS.

A one act duologue, "The Man on the Kerb," by Alfred Sutro, and Arthur Law's three act comedy, "A Country Mouse," was the bill for the third public performance of the students of the American Academy of Dramtic arts, given at the Empire Theatre, New York, Feb. 9.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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Justin Paige, 75 Johnson Park, Buffalo, N. Y.
Chas. Horwitz (Room 315), 1402 B'way, N. Y. C.

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H. C. Miner, 203 Bowery, New York.
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WOODS TO RE-OPEN COURT, BROOKLYN,

A. H. Woods has announced that the Court Theatre, Brooklyn, which he holds under a lease for a term of years, will be re-opened Feb. 20, under a new policy. In future Mr. Woods will present only high class attractions at popular prices, inaugurating his season with Thomas E. Shea, in "A Soldier of the Cross." Mr. Shea's engagement at the Court is by special request. His booking is for two weeks, and among his offerings will be "Dr. Jekyll and Mr. Hyde," "Man-o'-Wars Man," "Counsel for the Defense," "The Bells," and selections from the Shakespearean repertory.

"THAIS" PRODUCED IN DRAMATIC FORM.

Under the management of Joseph M. Galtes "Thais" was presented for the first time on any stage, as a drama, in the Court Square Theatre, Springfield, Mass., Feb. 9.

It is a four act play, written by Paul Wolstach, employing an unusually large cast, headed by Tyrone Powers, as Athanael, the hermit. Constance Collier was seen as Thais, and Arthur Forest as Nicias, the pagan. Others in important roles were: Elmer Grandon, Mary Elizabeth Forbes, Winifred Kingston, Maude Burns, A. B. Imleson and Sidney Greenstreet.

W. H. THOMPSON WILL RETURN OVER WILLIAMS' CIRCUIT.

William H. Thompson will return over the Williams circuit, in "The Wise Rabbi," the one act play by Leo Ditrichstein, which won such success at a Lambs' Gambol recently. Mr. Thompson will continue under the direction of M. S. Bentham.

FRED DUPREZ PLAYING IN THE EAST.

Fred Duprez opened at the Alhambra Theatre, New York City, last week, after an absence of seven months over the Orpheum circuit, and he was "some" hit, giving a curtain speech as an encore.

REN SHIELDS' MOTHER DIES.

A wire received Feb. 9, by Ren Shields, stated that the mother of Mr. Shields died on that date, in Chicago. Mrs. Shields has been ill for a number of years, and was sixty-five years of age. Mr. Shields left immediately for Chicago to attend the funeral.

THE STATE STREET THEATRE, Trenton, N. J., has raised its schedule to 15, 10 and 5 cents, commencing Feb. 13.

THE BROADWAY THEATRE, Lawrence, Mass., closed Feb. 5. A change of policy from vaudeville to dramatic productions will mark the re-opening.

FRED RUSSELL, of Russell & Smith's Minstrels, is at the Fall River Hospital, suffering from blood poisoning.

MAUDE LILLIAN BERRI, under the direction of Gus Sohlke, successfully presented her new musical and dancing act, with "Her Scotch Ladies," assisted by W. M. Armstrong, at the Garrick, Wilmington, Del., last week.

MARGUERITE FAVOR, of the Olympic Theatre Co., at Los Angeles, Cal., has been replaced by Mabel Baker.

MORIE AND SCONIE arrived from Europe last week, and left for Calgary, Canada, to open on the Pantages circuit, with the Morris circuit to follow.

DR. ED. MOSS, the Cincinnati White Rats doctor, has recovered from a serious operation.

THE NEW THEATRE being erected at Richmond, Va., by M. L. Hofheimer, will be opened next May. It will seat 1,200.

THE ORPHEUM, Fargo, N. D., will seat about 1,000, and is announced to open March 27.

"THE RED CROSS PRINCESS," a new opera, will be presented Feb. 20, at the Princess, Toronto, Feb. 20.

RAY COX replaced Maude Raymond at the Manhattan Opera House, New York, on Feb. 6.

The RECORD SMASHER

WATSON'S BIG SHOW

W. B. WATSON in 1887.

There Is But One Billy Watson!

AFTER being known as "Billy" Watson for the past twenty-nine years, I have been amused at the absurdity of another claiming to be the original. Here and there over the country my friends called my attention to the claims of another performer who had the audacity to trade on the name that has gathered to me thousands of friends in every State in the Union. I have borne the title so long that now my right to it is being assailed. I ask my many friends to just recall the days of M. B. Leavitt, Tom Miaco, Harry Morris, etc., and later on when in Miner's Bohemians I was the star with such eminent entertainers as Billy Van and Harry C. Bryant. Over twenty years ago I was with the Ida Siddons Company, playing under the name of "Billy" Watson. A few years later I was with the Rentz-Santley Burlesquers, playing under the same title. For sixteen years I have owned my own shows, and no one in all these years has addressed me other than "Billy," but I do sign checks as. W. B. Watson. No one but a "mut" would do otherwise. The question may arise, Who am I? Well, I was born on the East Side in New York City. Went to the Allen Street School. Left when I was in the third grade. Was put to work as a furrier by my father. Worked up to $12 a week. Saw some boys making more on the stage, and left my position at twelve dollars to accept SIX DOLLARS a week at the Globe Museum on the Bowery. Then went to the New York Museum at twelve dollars. Gradually, by working hard, I began to be noticed by leading vaudeville managers. I was most fortunate in making friends, who came to the theatre to see me. My first partner in a show was Harry Sefton, known as the "Dancing Spider." We called the enterprise, Sefton and Watson Burlesquers. After that I was associated with Harry Bryant for three seasons in two companies. Then I became sole proprietor, and have been my own "Boss" ever since. Now do you think, dear reader, that I am going to let a newcomer walk off with the title of "Billy" Watson?

I am the Original Billy Watson, and so says the public

This season the public has flocked to my call in legions; consequently I will make the largest profits in either burlesque wheel, and the best in my entire career.

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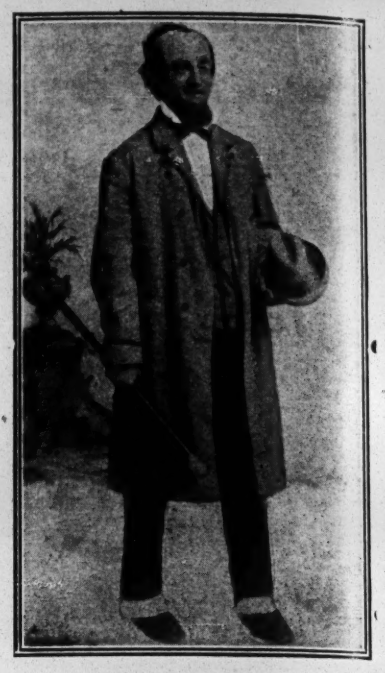

BILLY WATSON,
In his first make-up 29 years ago.

BILLY WATSON,
As he is to-day.

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J. FRED HELF CO. NOTES.

"Texas Tommy's Dance," words by Edgar Leslie, writer of "That Italian Rag," music by Lewis F. Muir, composer of "Play That Barber Shop Chord," looks like another Helf hit.

Ford Eckerson, Currie Chase, Roscoe Fox, and Solly Brown have formed a new quartette called the Echo Four, and their harmonious rendition of 'Sweet Angelina" and "Gee, But It's Great To Meet a Friend From Your Home Town" wins unstinted applause.

Jack O'Donnell's repertory of Helf hits includes "Up the Rickety Stairs" and "When a Boy From Old New Hampshire Loves a Girl From Tennessee."

Stewart and Hall's most popular numbers are "Hands Up" and "Oh, You Bear Cat Rag."

Harry Rose, a young vocalist, is scoring heavily with "Gee, But It's Great to Meet a Friend From Your Home Town."

The Musical Monarchs' rendition of "Gee, But It's Great To Meet a Friend From Your Home Town" always wins appreciation.

"My Love Is Greater Than the World" is the most popular semi-classical ballad King and Gillan have ever used. They also feature "Oh, You Bear Cat Rag."

Anna Tenney is enjoying a great success with the song "Hands Up," and Rogers and Bell have added "Oh, You Bear Cat Rag" to their act.

Jeanette Klein's applause winner is "My Love Is Greater Than the World."

Fred Rose is featuring "Gee, But It's Great to Meet a Friend From Your Home Town."

Leon Errol and Stella Chatelaine, with the Jersey Lilies Co., have made a success with "Oh, You Bear Cat Rag."

"I'm On the Right Side of the Right Girl at the Right Time and Place" never fails to bring Healy and Barry several encores.

Dunlap and Linden continue to successfully feature "Gee, But It's Great to Meet a Friend From Your Home Town."

Marie Mason is using the popular number, "Hands Up."

The Lyric Four are scoring in substantial fashion with "Gee, But It's Great to Meet a Friend From Your Home Town."

Jessie Haywood's audiences never fail to applaud her rendition of "Hands Up."

Among the Helf hits used by the Wells Brothers' Minstrels are: "My Love Is Greater Than the World," "When a Boy From Old New Hampshire Loves a Girl From Tennessee" and "Play That Barber Shop Chord."

Neil McKinley is featuring "Play That Barber Shop Chord" with success.

The new comic success, "Up the Rickety Stairs," is winning many encores for Blanche Baird.

Quinlin and Richards are singing "Play That Barber Shop Chord."

"Oh, You Bear Cat Rag" and "Play That Barber Shop Chord" are two big encore winners for Ray Samuels.

Claire Lind is singing the semi-classical ballad hit, "My Love Is Greater Than the World."

The Tivoli Quartette is featuring "Play That Barber Shop Chord."

"Up the Rickety Stairs" is winning much applause for Miriam Holland.

Evelyn Crawford's song repertory consists of "My Love Is Greater Than The World" and "The Oklahoma Twirl."

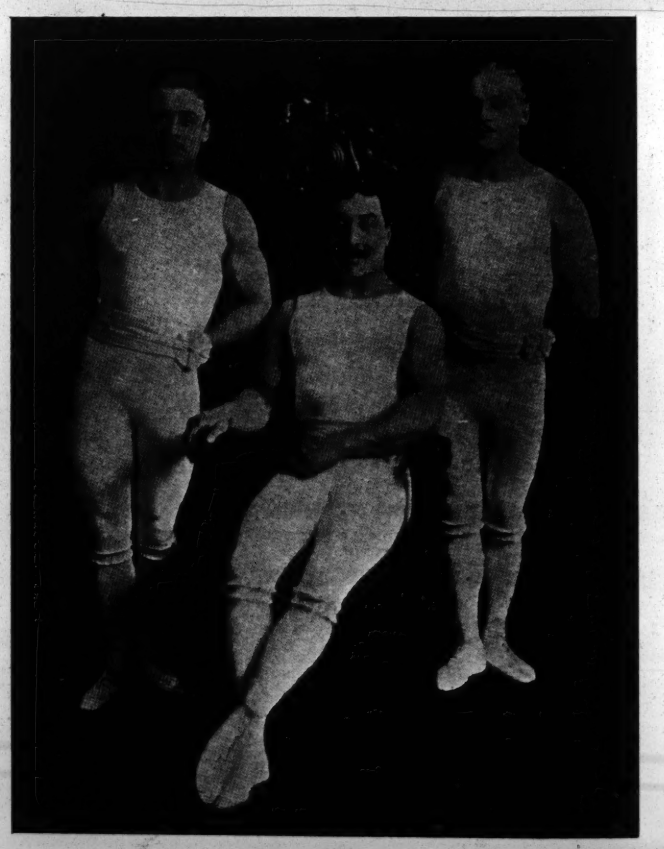
"Play That Barber Shop Chord" is being featured by the Twin City Quartet.

"When A Boy From Old New Hampshire Loves A Girl From Tennessee" is a hit with Fegler and Mack.

"The Oklahoma Twirl," the novelty dancing hit, is an encore winner for Felber and Small.

Bowman Bros. are singing "Play That Barber Shop Chord."

The Great MICHAEL RICHARDINI TROUPE



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ALBERT J BORIE
EDITORIAL AND BUSINESS MANAGER.

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THE WESTERN BUREAU

of THE CLIPPER is located at Room 505, Ashland Block, Chicago, Claude R. Erby, manager and correspondent.

THE LONDON BUREAU

Located at 14 Leicester Street, Leicester Square, London, W. C.; Henry George Hibbert, manager and correspondent.

THE BERLIN BUREAU

Located at Mittelstrasse 23, Berlin, Germany, P. Richards, manager and correspondent.

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THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

DRAMATIC.

"IMPORTANT," Poughkeepsie, N. Y.—Denman Thompson is alive, and still plays occasionally.

H. O. L., Indianapolis.—1. In one issue only. 2. After three months it is returned to the party who sent it.

J. T. Mc L., East Greenwich.—Write to Dick & Fitzgerald, 18 Ann Street, New York City.

A. M., Chicago.—Alice Kauser, 1402 Broadway; Elizabeth Marbury, 1430 Broadway; Henry W. Savage, 108 W. Forty-fifth Street, and Jos. Gaites, 1402 Broadway, New York City.

A READER.—1. Yes. 2. Chas. Frohman, Empire Theatre Building, New York City

W. G., Philadelphia.—We do not know.

F. B., Forest.—The "half-hour" is called thirty minutes before the rise of the curtain.

A SUBSCRIBER, Philadelphia.—If a publisher accepts a song for publication he stands all the expense. Anyone can have a song published by paying the expenses.

J. D., Brooklyn.—Edna Wallace Hopper appeared in the first New York production of "Florodora."

C. B. P.—We can only advise you to ask someone in that line.

F. L.—We do not know her present whereabouts. Address her in care of this office, and we will advertise letter in THE CLIPPER letter list.

E. G., Brooklyn.—Have heard nothing of the Worrell Sisters for some time.

EDITORIAL

In entering upon its fifty ninth year THE CLIPPER extends to its friends and patrons heartfelt thanks for their loyal support and patronage. The straightforward business methods and policy of the paper which have made its great success in the past will be continued and renewed effort will be made to add features which may increase its attractiveness and usefulness. Having added a New Rotary Press to our Printing Equipment a great improvement will be made in our printing facilities which will be noticeable hereafter in the pages of our paper. The legitimate object of a Theatrical Paper is to assist in building up the show business, by studying the interests of both managers and performers and at all times showing them in the most favorable light consistent with good taste. The theatrical paper that is unfair in its criticisms oftentimes causes serious loss and injury to a manager or performer, whether the object is to air the superior knowledge of its critic, or, by intimidation exact advertising patronage from its victims, it is a constant menace to the prosperity of the profession and is not entitled to their support. It not unfrequently happens that after a manager has spent months of valuable time and many thousands of dollars in the preparation of a new production, some critic will by a simple stroke of his pen endeavor to ruin any chance of success the play might have. Sometimes a trifling defect, which the public might never notice, is seized upon by the critic, magnified and enlarged upon until it is made to appear a great fault. This is manifestly unfair and is not the mission of a legitimate Theatrical paper. Unfortunately, the managers and performers are so sensitive to anything that appears in print about them that they make many sacrifices in order to keep in the good graces of papers for which they do not entertain the slightest respect, and so long as they yield to this influence, such papers will thrive.

If they realized how little effect these tirades have upon the amusement-loving-public they would soon cease to be influenced by them. In the criticism of vaudeville acts the unfairness is even more noticeable and often more far-reaching in its injurious effects. Here no discrimination is made between the act receiving $50 and the one receiving $500. Any trifling feature of the act is made the subject of a lengthy article in which everything unfavorable that can be thought of is said against the act. This is often supplemented with personal abuse, or a sarcastic reference to the wardrobe of the performer. These poisonous shafts are directed against men and women who are endeavoring to make an honest livelihood.

THE CLIPPER in all its years of publication has avoided such methods, even at times when it was a pecuniary disadvantage to do so, and it will continue in the future to seek out that which is good in plays and players and by all honorable means endeavor to maintain the high and honorable position which it now holds in the estimation of the Profession.

NEW THEATRE IN BLOOMINGTON, ILL.

The F. & H. Amusement Co., which controls the Orpheum Theatre, in Champaign, Ill.; the Lyric, in Danville, Ill.; the Orpheum, in South Bend, Ind.; the Orpheum, in Cary, Ind.; the Orpheum, at Superior, Wis., and the Orpheum, at Michigan City, Ind., will erect a new Orpheum Theatre in Bloomington, which will be ready to open by Labor Day of next year.

The new Orpheum will have 1,100 seating capacity, and will be a modern theatre in every respect. It will give two shows a day, six days a week, which will enable it to play many of the Orpheum Circuit acts, which now often lose a week owing to Sunday openings and Sunday closings in Middle West cities.

The F. & H. Amusement Co. is under the management of Marcus Heiman and the Allardt Brothers. Sam Kahl is the booking representative of the circuit, which secures its attractions through the Western Vaudeville Managers' Association.

The plans for the new Orpheum at Bloomington are now in the hands of Architect George Rapp, of Chicago. It is planned to make it a duplicate of the Orpheum at South Bend and Superior.

"HEAD HAS HITS."

"Head Has Hits" is a familiar quotation throughout the entire vaudeville world, deservedly so, for the results obtained by this up-to-date firm of popular music publishers in its first year of business has been phenomenal. Success is due in a great degree to the courtesy shown to the profession and the trade, to the prompt fulfillment of all agreements and obligations, extensive advertising, and exceptional staff of writers, and great care in the selection of publications, which department receives the personal attention of the firm's popular president, Geo. W. Head Jr., who believes that "advertising pays."

This is proved by the splendid full page ad. in this number of THE OLD RELIABLE. In a recent interview by one of the leading music trade papers with Mr. Head, that young man replied, in answer to the question, "What are the reasons for your firm's rapid strides?" "First, I follow Davy Crockett's advice, be sure you're right, then go ahead, and the advice of some other fellow who said, do it now."

CLIVETTE REMINISCENT.

Clivette, the "Man in Black," writes from Bay City, Mich., as follows: "After the show at the Washington, where we entertained the Lumbermen's Convention, four hundred strong, I strolled over to the Wenona and gazed languidly at the newsstand, when THE OLD RELIABLE loomed up.

I laid tender hold on the sacred volume and turned to Reminiscences, Central Opera House Music Hall, May 23, 1896, and saw an account of myself, where I engaged in a 'praiseworthy style, performing many difficult feats.'

I have ceased to juggle, but my memory, though reminiscent, is still in the land of the beautiful flecked, with a horror of that week—the hottest ever recorded in New York.

Where on the face of this mundane sphere will you find another OLD RELIABLE? Long live THE CLIPPER."

"MOTOGIRL" WINS CLAIM FOR DAMAGES.

Frederic Melville, manager for "Motogirl," writes from E. St. Louis, Ill., under date of Feb. 6, as follows:

"To-day 'Motogirl' (Doris Chertney), represented by Robert H. McLaran, attorney-at-law, in St. Louis, effected a compromise with the Wabash R. R. Co., regarding the claim of damages about to be instituted, in which Miss Chertney claimed $10,000 damages for nervous shock, caused by the wreck that happened on their road while we were on the cars last November, bound for Little Rock, to open on the Inter-State tour.

"After an inquiry that lasted the better part of a day, the railroad people decided to pay Miss Chertney a substantial sum of money and not let the case come to trial. This was done to-day."

KATIE EMMETT IN PEORIA.

Katie Emmett informs us that she is now publicity promoter for the new Orpheum Theatre, Peoria, Ill. This theatre is now in course of construction, and it is hoped to be able to open it about April 1. When finished it will be one of the finest in Illinois, being thoroughly modern and up-to-date in all its equipments, and fireproof throughout. Miss Emmett's husband, Frank Rayman, who for several years was her manager, and who later was manager of the Academy of Music, will be the resident manager. He has been assigned to his duties early, so as to hurry the work as much as possible.

MRS. FREDERIC HAWLEY BREAKS HER LEG.

As Mrs. E. Frederic Hawley was about to enter the Colonial Theatre, Lawrence, Mass., Feb. 9, she slipped on some ice, and as a result broke her leg. She was removed to the city hospital. Mrs. Hawley and her husband were appearing in that city in Mr. Hawley's sketch, "The Bandit."

SHEEDY VAUDEVILLE AGENCY AFFILIATES WITH DAVIS CIRCUIT.

The M. R. Sheedy Vaudeville Agency has affiliated with the Jeff Davis Vaudeville circuit and the J. J. Flynn Park circuit.

A GLANCE AT ACTS NEW TO THE METROPOLIS

BY HANK

Those Entertaining Girls.

Those Entertaining Girls (the Misses Perkins, Baker and Fanning) do not belie their name. On the Hammerstein Roof last week they were a very potent factor in applause winning, singing and playing so well that the audience was loth to part with them. All three have voices of strength and sweetness, and a pleasing manner which operates very strongly in their favor. They will be a credit to any of the big bills, and in a theatre, where the acoustics are better than on a roof, they should go even better than they did last week.

One of the girls plays the piano, while the other two sing, and the three voices are heard together in several of the numbers. The pianist also had a capital instrumental solo last week, and a song alone that was productive of pleasing results. "Chantecler" opened the act, and "Mobile Bay" was given better than the writer has ever heard it. "Dreamy Italian Waltz" was another good selection, and "I Want to Go and Get Myself a Beau Like You" made a hit. A capital rag finished the offering, which certainly will "do." It ran about eleven minutes, in one.

Frank Mayne and Company, in "The Third Degree."

Frank Mayne is a whole show in himself. At the Victoria, last week, he held the stage in his protean act, "The Third Degree," for nearly half an hour, and showed how many different roles a real actor could play well. Every character of the seven he played stood out clearly and entertainingly, and they were so nicely differentiated that it was hard to realize they were all played by one man.

He was in turn a Chinaman, a policeman, a half-witted boy, a Socialist, a German groceryman, an Italian, and a Hebrew clothing merchant, and it was a delight to watch his work in each and every one of them. He made the hit of the bill.

The sketch is a good example of the protean playlet, telling a strong story of how the police net is drawn closer and closer around a man accused of setting fire to the tenement in which he lived. About twenty-seven minutes were taken up, on the full stage.

Rita Gould.

Rita Gould is good looking and knows how to wear pretty gowns; she also has a pleasing voice. At the Victoria last week she sang four songs, winning thereby applause that had the genuine ring to it. She made the one mistake, though, of delivering a repertory that was not new by any means. With songs that have not been sung so frequently by female entertainers who have preceded her, she should increase her value a hundred per cent.

In a bright green dress she opened the act with "Put Your Arms Around Me, Honey," and then changed to a long black gown to sing in Italian dialect, "When Mariola Do the Cubanola." "Lovey Joe" was third, and for a finish the telephone song, "I'm All Alone," was nicely given. An entire change of repertory will do wonders for her, not because the above songs are not good ones, but owing to the frequency with which they have been sung in town. About twelve minutes were taken up, in one.

Duff and Walsh.

Duff and Walsh, two youths who go in strong for nimbleness of foot, made the right sort of an opening number on the Victoria bill last week. They dress quietly and neatly, sing a little and then dance singly and together with capital results.

A number of excellent steps are shown by both, but their feature trick, that of dancing one behind the other, just like a piece of machinery, made an especially good impression. In this position they wheeled and performed different intricate steps in perfect time, and just like one well oiled mechanical toy. They were good applause getters, taking up about twelve minutes, in one.

Six Steppers.

The Six Steppers, or the Six Stylish Steppers, as some of the billing read last week, danced away with a tremendous success at the Colonial. This is the same troupe which was here at the Victoria a few weeks ago under the name of the Six Dancing Dennos. There are four men and two girls, and they are all stars. It is the best act of its kind since the Four Fords—and that's going some.

The start, with the six in military dress and stepping like drum-beats, is odd and clever, the solo dances are all applause getters, and the finish, with all six going like all posessed, is a whirlwind. The act should have no trouble in getting plenty of the best kind of time.

The Rexos.

A sure-fire hit was made by the Rexos at the Orpheum last week. The couple put on a skating specialty that is as meaty with good things as even the most fastidious could desire, and the Brooklynites were enthusiastic in their praise. The work is done on a specially laid flooring, which makes it possible for the act to appear on any kind of a stage.

In red costumes the pair work during the early part of the act, when fancy skating on rollers and wheels are shown. Then the man changes to a striking looking brilliant suit on the order of those worn by contortionists, the woman making no change.

Capital work in every line of endeavor is shown, and at the finish Rexo, imitating with his skates a railroad train getting up speed, finishes the imitation by sliding in a split, with his head close to his foremost foot, through a "tunnel" about six feet long and a little over a foot in height. It made a splendid impression, did this trick, but the act is so full of clever work that it will surely be in big demand. About twelve minutes, on the full stage, were taken up.

Weadick and La Due.

"Wild West Stunts" is what they call the act performed by Weadick and La Due, at the American last week, and although these tricks of roping and riding are not the newest things in the world, they are always worth witnessing, if they are well done, as they are in the present instance.

The woman of the team is small, very dark complexioned and very wiry. She rides a horse like an Indian, and spins the lariat with a skill that draws forth frequent applause.

There was plenty "doing" in the act, with both members of the team spinning lariats at once, jumping through the coils and tying knots in the long ropes by twisting them. The man tied the woman up completely by encircling her legs, arms and head with the coils, and the act was finished when the woman spun a lariat from horseback. The couple do quite a little talking, which gets across nicely. About twelve minutes were taken up, on the full stage.

Gerard and Hut-Ell.

The man of Gerard and Hut-Ell is an iron-jawed individual, and his appearance alone indicates it. At the Manhattan last week the team opened the bill to big applause. The feature tricks are jaw holds and lifts of chairs and tables, the man making a back bend, grasping the object with his teeth, and then straightening up with the chair or table in his mouth. The woman also does some remarkable teeth lifting, at one time raising eight chairs and a table that are strapped together.

These back bends and jaw holds of the man are impressive feats, and both members of the team were liberally applauded last week. The man lifted with his teeth the table, a heavy appearing one, to his chest, from a back bend, and then swung it backward and forward. Several teeth lifting tricks with the woman sitting in a chair as the object lifted, served as the finish. The act ran about twelve minutes, on the full stage.

Three Shelvey Brothers.

At the close of the Fifth Avenue programme, last week, the Three Shelvey Brothers, contortion acrobats, brought to light a specialty that was novel and full of capital things. The boys look alike, are of the same size, and work smoothly and cleverly.

They performed many of their feats upon a platform set in front of red velvet hangings, and they executed a number of applause-winning "stunts," one of the best of which was a walk down stairs performed by one of the boys, while he was in a back-bend position, with both hands grasping his ankles. One of the three held the top-mounter on a brace grasped in his mouth, and for a finish the understander walked down stairs with one boy draped around his body, and the other sitting on his head, the top-mounter having his hands and feet coiled around his body. The act was splendidly set and dressed, and made a big impression, taking up about six minutes, in three.

Augustin and Hartley.

There was considerable interest attached to the offering put forward by Augustin and Hartley, a man and a woman, at the American, last week. They do jumping over barrels and chairs, and their frame-up of feats is original as well as keenly interesting. It is also run through with at a speed that is more than half the battle.

The woman is just about the cleverest of her sex that has ever shown in town, and the man does some uncommonly excellent work. The act is worthy of a better place than it was given last week. It ran about six minutes, on the full stage.

V. C. C. NOTES.

Bert Leslie favored the Vaudeville Comedy Club with his presence on Feb. 9, and the clown night was in full swing at an early hour. Robert L. Dailey had the affair well in hand, and everybody behaved.

Clark and Armstrong, Conrad and Whitten, Jock McKay, Patsy Doyle, Tom McKenna, Griff, Charles Doty, Jas. F. Dolan, Bert Leslie, Johnny Johnstone, James Plunkett, Billy Hart, G. Palmer, Tom Gillen, Terry Twins, Chas. Straight, F. Morey, R. Edwards, Johnny Jess, E. Corelli, Emmett Corrigan, Walter Hackett, Walter Daniels, Chas. Mowry were among those present. Chicken was the feature.

MRS. LEON ALLEN ILL.

Leon Allen, of Leon and Bertie Allen, writes: "We had to cancel ten weeks of work and Mrs. Allen is at her home town, Oshkosh, Wis., in a hospital, where she is to undergo a surgical operation Feb. 10. Just closed twenty weeks on Gus Sun's circuit, closing at the New Sun Theatre, Jan. 28, at Springfield, O."

DR. COOK IN VAUDEVILLE.

Dr. Cook, the Arctic explorer, has been engaged as a special feature at the Manhattan Opera House, New York, to deliver a lecture on his trips toward the North Pole. He will be accompanied by moving pictures and views of incidents in connection therewith.

D. MORRIS JONES WITH THE GREEN BOOK ALBUM.

D. Morris Jones, who has been Jesse L. Lasky's personal representative for the past several years, is about to join the editorial staff of the Green Book.

MLLE. ANI IN VAUDEVILLE.

Harry Hill has closed with "The Wanderer." Mlle. Ani opened Feb. 12, for twenty-eight weeks, on the S. & C. time. Miss Ani is introducing several novelties in her act, which is reported to be better than ever

BURNSIDE LEAVES THE "HIP."

R. H. Burnside, general stage director of the New York Hippodrome for the past three seasons, has resigned, and also severed his connection with the Shuberts.

He recently returned from Atlantic City, where he went to rest after an attack of pneumonia. He is crippled with rheumatism. Mr. Burnside would not talk about his resignation. However, it is known there has been a difference of opinion among executives of the big playhouse regarding the productions.

Mr. Burnside has taken an office in *The New York Times* Building, and will devote his time to independent producing.

GREAT RICHARDS FILLS PLACE ON BILL.

On Wednesday night of last week Frances Haight, of Frederick Hawley and company, in "The Bandit," had to retire from the bill at the Colonial Theatre, Lawrence, Mass., on account of a serious accident in which she had her ankle broken. This left a bad gap in the bill, so the Great Richards was selected from the bill to fill the position of "The Bandit" act.

HOUSE IN PHILADELPHIA CHANGES HANDS.

The big moving picture and vaudeville theatre at No. 3446 North Thirteenth Street, Philadelphia, which occupies a lot 90 by 274 feet, has been transferred by J. F. McCartney and J. D. Redmond to Joseph J. Conway and M. F. Cullin. The consideration paid was not disclosed. The property cost about $40,000.

DRAMATIC ART STUDENTS IN PLAYS.

A one act duologue, "The Man on the Kerb," by Alfred Sutro, and Arthur Law's three act comedy, "A Country Mouse," was the bill for the third public performance of the students of the American Academy of Dramtic arts, given at the Empire Theatre, New York, Feb. 9.

CLIPPER BUSINESS INDEX

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WOODS TO RE-OPEN COURT, BROOKLYN,

A. H. Woods has announced that the Court Theatre, Brooklyn, which he holds under a lease for a term of years, will be re-opened Feb. 20, under a new policy. In future Mr. Woods wil present only high class attractions at popular prices, inaugurating his season with Thomas E. Shea, in "A Soldier of the Cross." Mr. Shea's engagement at the Court is by special request. His booking is for two weeks, and among his offerings will be "Dr. Jekyll and Mr. Hyde," "Man-o'-Wars Man," "Counsel for the Defense," "The Bells," and selections from the Shakespearean repertory.

"THAIS" PRODUCED IN DRAMATIC FORM.

Under the management of Joseph M. Gaites "Thais" was presented for the first time on any stage, as a drama, in the Court Square Theatre, Springfield, Mass., Feb. 9.

It is a four act play, written by Paul Wilstach, employing an unusually large cast, headed by Tyrone Powers, as Athanael, the hermit. Constance Collier was seen as Thais, and Arthur Forest as Nicias, the pagan. Others in important roles were: Elmer Grandon, Mary Elizabeth Forbes, Winifred Kingston, Maude Burns, A. B. Imieson and Sidney Greenstreet.

W. H. THOMPSON WILL RETURN OVER WILLIAMS' CIRCUIT.

William H. Thompson will return over the Williams circuit, in "The Wise Rabbi," the one act play by Leo Ditrichstein, which won such success at a Lambs' Gambol recently. Mr. Thompson will continue under the direction of M. S. Bentham.

FRED DUPREZ PLAYING IN THE EAST.

Fred Duprez opened at the Alhambra Theatre, New York City, last week, after an absence of seven months over the Orpheum circuit, and he was "some" hit, giving a curtain speech as an encore.

REN SHIELDS' MOTHER DIES.

A wire received Feb. 9, by Ren Shields, stated that the mother of Mr. Shields died on that date, in Chicago. Mrs. Shields has been ill for a number of years, and was sixty-five years of age. Mr. Shields left immediately for Chicago to attend the funeral.

THE STATE STREET THEATRE, Trenton, N. J., has raised its schedule to 15, 10 and 5 cents, commencing Feb. 13.

THE BROADWAY THEATRE, Lawrence, Mass., closed Feb. 5. A change of policy from vaudeville to dramatic productions will mark the re-opening.

FRED RUSSELL, of Russell & Smith's Minstrels, is at the Fall River Hospital, suffering from blood poisoning.

MAUDE LILLIAN BERRI, under the direction of Gus Sohlke, successfully presented her new musical and dancing act, with "Her Scotch Ladies," assisted by W. M. Armstrong, at the Garrick, Wilmington, Del., last week.

MARGUERITE FAVOR, of the Olympic Theatre Co., at Los Angeles, Cal., has been replaced by Mabel Baker.

MORIE AND SCONIE arrived from Europe last week, and left for Calgary, Canada, to open on the Pantages circuit, with the Morris circuit to follow.

DR. ED. MOSS, the Cincinnati White Rats doctor, has recovered from a serious operation.

THE NEW THEATRE being erected at Richmond, Va., by M. L. Hofheimer, will be opened next May. It will seat 1,200.

THE ORPHEUM, Fargo, N. D., will seat about 1,000, and is announced to open March 27.

"THE RED CROSS PRINCESS," a new opera, will be presented Feb. 20, at the Princess, Toronto, Feb. 20.

RAY COX replaced Maude Raymond at the Manhattan Opera House, New York, on Feb. 6.

NEW YORK CITY.

Keith & Proctor's Fifth Avenue Theatre (G. E. McCune, mgr.)—Frank Keenan, who first appeared in "The Oath," at the Fifth Avenue Theatre, returns this week with a new offering, "Man to Man," a miniature drama of tremendous force, ably constructed and of absorbing intensity. Surrounded by a capable company, Mr. Keenan furnishes a character creation which will prove a worthy successor to his conception of the aged Irish patriot in "The Oath." (See New Acts next week.) Sam Mann and company, in the footlight portrayal of a morning vaudeville rehearsal, "The New Leader," makes a laughing hit, while Stepp, Mehlinger and King, the clever California carollers and pianists; Conroy and Le Maire, in their latest laugh-fest, "The Pinochle Fiends;" Four Uessems, head-to-head and hand-to-hand equilibrists; Jack Connelly and Margaret Webb, in the musical oddity, "A Stormy Fish;" Hal Merritt, the poster caricaturist, in a character monologue; Royal Colibris, lilliputian acrobats, in a humorous sketch; Howard's Musical Ponies, and the popular daylight motion pictures, finish out a clever bill.

Colonial Theatre (Percy G. Williams, mgr.)—Eva Tanguay remains for a second week as the headline attraction. The peculiar talents of Miss Tanguay, and her undisputed capability as a box office magnet, fully entitles her to the *premier* position of any vaudeville programme. She has the satisfaction and additional prestige of having won, the past week, the "diamond medal" against her three competitors of the three preceding weeks, having broken all box office records in the history of the Colonial Theatre. Her present offering is the most entertaining one she has ever given. The excellent bill for this week started off most auspiciously before two big holiday audiences. It names the tensely dramatic playlet, "Circumstantial Evidence," rendered by a very capable company; Flo Irwin and company, presenting her latest skit, "At the Ball;" the Exposition Four, in vocal harmony and comedy; Tom Edwards, an accomplished ventriloquist; Cole and Johnson's Singing and Dancing Girls; the Rexos, in an expert skating act; the Bounding Gordons, agile acrobats, and Fred Duprez, monologist. Next week's underlines include: Andrew Mack, Mina Minar, in "The Darling of Paris;" Amelia Stone and Armand Kalisz, the Blank Family, and Ruby Raymond and Boys.

Victoria Theatre (Wm. Hammerstein, mgr.)—Maude Raymond, in a new repertory of songs, heads one of the best bills of the present season here this week. Miss Raymond has the happy faculty of getting her songs over in splendid style, and, aided by a winning personality, she never fails to score well merited success. The fine bill for this week here also includes the sterling acts of Charles Grapewin and Anna Chance, in "The Awakening of Mr. Pipp;" Howard and North, presenting "Back in Wellington;" Chas. Gill and company, in "The Devil, the Servant and the Man;" Frank Fogerty, the "Dublin Minstrel," in songs and stories; McConnell and Simpson, presenting "A Stormy Hour;" Gerard and Hut-Ell, billed as the "Diamond Jaw Act;" the Worthleys, in comedy dialogue, singing and dancing, and Lupita Perea, in excellent work upon a single trapeze. The three preceding are new here. (See New Acts next week.) Announced for next week: Harry Kelly, assisted by Helen Byron; Elita Proctor Otis, Al. Jolson, Ellis and McKenna, Mr. and Mrs. Mark Murphy, Phina and company, Three Dolce Sisters, Three Ravens, and Juggling De Lisle.

Manhattan Opera House (Lyle D. Andrews, mgr.)—Dr. Frederick A. Cook, the erstwhile Arctic explorer, is one of the features of the bill at this house this week. (His offering will be reviewed in New Acts columns next week.) Others on the bill were: The Three Ravens, comedy acrobats; Bissett and Scott, singers and dancers; the Eight Original Berlin Madcaps; Bixley and Fink, McIntyre and Heath, assisted by Otto F. Johnson, in "The Georgia Minstrels;" Will H. Fox, the comedy pianist; Louis Simon, Grace Gardner and company, in "The New Coachman." Underlined for week of Feb. 20 are: Eva Tanguay, Howard and North Stepp, Mehlinger and King, Nichol Sisters, Geo. B. Reno and company, Hal Merritt, A. O. Duncan, and Benson and Bell.

American Music Hall (William Morris, Inc., mgrs.)—The bill for the week beginning Monday, Feb. 13, includes: Kaiser's Terriers, Winnie Warren, in illustrated songs; Larola, Ethel Hawkins, Violinski, Harry Brown and company, in "A Case of Divorce;" Spencer Kelly and Marion Wilder, Felix and Caire, Rivoli, Clark and Hamilton, the Royal Musicians, Al. Brown and Lew Cooper, Fred Wright Jr. and Claudia Clark (see New Acts next week); the Four Amaranths, Augustin and Hartley, and the Americope.

Grand Street Theatre (Harry Beckman, mgr.)—Bill Feb. 13-15 names: Infield and Howard, Felgar and Mack, Florence Hughes, the Three Brownies, the Clarks, and "A Night on the Bowery." For 16-18: Smith and Brown, Ben Pierce, "Last Day at School," Norton Sisters, and the Yamamoto Bros.

Yorkville Theatre (Marcus Loew, Inc., mgrs.)—Bill Feb. 13-15: The Tod-Nods, Burnie, Smith and Brown, Harry Crandall and company, Ezler and Webb, and Jarvis and Martyne. For 16-18: Kitchl, May McDonald, Felgar and Mack, Mr. and Mrs. Wallace, Ned Norton, and "The Watermelon Girls."

Lincoln Square Theatre (Chas. Ferguson, mgr.)—Bill Feb. 13-15: Kitchl, Muriel Window, Meyers and Perry, Nagel and company, Ned Norton, and "The Watermelon Girls." For 16-18: El Barto, the Howard Trio, the Gibson Girls, "A Night on the Bowery," and the Five Juggling Jordans.

Victoria Roof Garden (Geo. R. Killman, mgr.)—A big audience assembled at this comfortable resort at the holiday matinee of Feb. 13. The new bill for this week comprises the vaudeville acts of Florence Nicoll, vocalist; the Webb Trio, acrobats; Roberts' rats and cats, and the Rollicking Four, in music and comedy. The new series of life motion pictures were entertaining.

Circle Theatre.—Moving pictures and vaudeville are drawing well at this house.

Plaza Music Hall (Ted D. Marks, mgr.) Bill week of Feb. 13 names: Vesta Victoria, Juliet? Joseph Deming, Griff, the Great Juliters, Black and White, Dora Martini, Joe Young, Mr. and Mrs. Stoddard, Jack Lee, Lambert Bros., Richards and Montrose, and Trovato.

Savoy Theatre (Jerome Rosenberg, mgr.) The following were announced to appear at this house on Monday, Feb. 13: John Carline and company, in "Working Uncle;" Court and Don, Marley and Tuite, Gray and Travers, Garvey and Mar, and May Jewell.

Bijou Dream (Union Square).—Vaudeville, changed twice a week, and first run moving pictures, changed daily, continue to attract big business.

Keeney's Third Avenue Theatre (E. J. McMahon, mgr.)—Good vaudeville bills and moving pictures continue to draw fine attendance.

City Theatre (Ben Leo, mgr.)—Big business still prevails. The vaudeville bill and pictures for the current week are up to the mark.

Manhattan Theatre (Wm. Gane, mgr.) Vaudeville and new moving pictures please capacity houses.

Columbia Theatre (J. Herbert Mack, mgr.)—Roble's *Knickerbockers* is the attraction for this week. The Trocadero Burlesquers next.

Hackett Theatre (Edw. V. Gormerly, mgr.)—"Over Night" began its seventh week Feb. 13.

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104 Bedford St., New York.

Lew Fields' Herald Square Theatre (Harry M. Hyams, mgr.)—*The Balkan Princess* is a good entertainment in spite of its book. Its music is the thing, and this, coupled with the excellent work of the company and the lavish stage setting provided by the Shuberts, should keep the piece here for a long and prosperous stay. Louise Gunning is the star in it, and a magnetic and vocally delightful star she is. The piece, which is in a prologue and two acts, was given its first New York showing on Thursday evening, Feb. 9, and there was much genuine enthusiasm. The book is by Frederick Lonsdale and Frank Curzon, the music by Paul A. Rubens, and the lyrics by Rubens and Arthur. Wimperis. The makers of the book certainly hied themselves to some of the ancients for portions of their material, but in view of the fact that the lyrics were right up-to-date and the music gave no signs of tottering and falling by the wayside, we won't hold the book up against the producers. The music is at times so good that even the insistent and rediculously prolonged applause of a first night did not appear unseemly—an unusual circumstance. Melville Ellis, who designed the costumes, deserves his share of praise. The scenes are laid in the Balkan States, and the story concerns a princess who searched assiduously for a husband among half a dozen eligible dukes, and at length finds the right man. Louise Gunning, whom nature has equipped generously for a stage career, sang as delightfully as she did in 'Marcelle," and has as many effective numbers as she had in the above mentioned piece. She was given an ovation, and deserved it. Herbert Corthell had funny things to say and do, and he said and did them like a real comedian. He has the method, all right, and knows his comedy book backward. Robt. Warwick made a fine appearance, and acted cleverly. His vocal work was lacking, however. Percy Ames and Teddy Webb worked conscientiously, but they were pretty well bound by the lines and couldn't seem to "cut loose," somehow. May Boley gave a very creditable rendering of her character, and Alice Brady, daughter of Manager William A. Brady, who made her New York stage debut in this production, played with ease and praiseworthy results. The cast: The Grand Duke Sergius, Robert Warwick; Count Boethy, W. T. Carleton; Captain Radomsir, Kennett Hunter; Lieutenant Varua, Fritz Macklyn; Max Heln, Percy Ames; Blatz Teddy Webb, Lounger at the "Bohemian Restaurant," Harold de Becker; Emil, Harry Lewellyn; Hermann, Fred Hudler; Henri, Herbert Corthell; Magda, May Boley; Olga, Marie Rose; Sofia, Vida Whitmore; Cashier, Sylvia Clark; Princess Stephanie of Balaria, Louise Gunning.

Globe Theatre (Chas. Dillingham, mgr.) Elsie Janis, in "The Slim Princess," began her seventh week Feb. 13.

Astor Theatre (J. L. Buford, mgr.)—Holbrook Blinn in "The Boss," began his third week Feb. 13.

Academy of Music (Samuel F. Kingston, mgr.)—The Academy Stock company reopened Feb. 13, presenting "The Warrens of Virginia."

Fourteenth Street Theatre (J. Wesley Rosenquest, mgr.)—Good vaudeville and pictures pack this house daily.

Bijou Dream (Fifty-eighth Street).—Moving pictures and vaudeville are still here, pleasing good patronage.

Unique Theatre (E. L. Weill, mgr.)—Vaudeville, changed twice weekly, and motion pictures, changed daily, continue to attract large patronage.

Bijou Theatre (A. C. Campbell, mgr.)—Henry Miller, in "The Havoc," began, Feb. 13, his sixth week.

New Amsterdam Theatre (Malcolm Douglas, mgr.)—"Madame Sherry" began its twenty-fifth week Feb. 13. Edwin Stevens replaces Ralph Herz this week.

Hudson Theatre (Henry B. Harris, mgr.) "Nobody's Widow" began its fourteenth week Feb. 13.

Liberty Theatre (Klaw & Erlanger, mgrs.)—Christie MacDonald, in "The Spring Maid," began her eighth week Feb. 13.

Comedy (Albert Kauffman, mgr.)—Motion pictures nad illustrated songs continue here, to big business.

Daly's Theatre (Robert Robertson, mgr.) William Faversham, in "The Faun," began his fifth week and last fortnight Feb. 13.

William Collier's Comedy Theatre (F. Ray Comstock, mgr.)—William Collier, in "I'll Be Hanged If I Do," began his twelfth week Feb. 13.

New York Theatre (Louis F. Werba, mgr.)—"Naughty Marietta" began its fifteenth week Feb. 13.

Maxine Elliott's Theatre (Ralph Long, mgr.)—"The Gamblers" began, Feb. 13, its sixteenth week.

Casino Theatre (W. L. Rowland, mgr.) "Marriage a la Carte" began the seventh week Feb. 13.

Broadway Theatre (Wm. Wood, mgr.) Lew Fields, in "The Hen-Pecks," began his second week Feb. 13.

Dewey Theatre (Wm. H. Fox Amuse. Co., mgrs.)—Vaudeville and moving pictures.

Knickerbocker Theatre (Harry G. Sommers, mgr.)—Maude Adams, in "Chantecler," began her fourth week Feb. 13.

Lyric Theatre (Sam S. & Lee Shubert, Inc., mgrs.)—"The Deep Purple" began its sixth week Feb. 13.

Lyceum Theatre (Daniel Frohman, mgr.) Billie Burke began her eighth and last week, in "Suzanne," Feb. 13. Charles Cherry 20.

Bijou Dream (Twenty-third Street).—Vaudeville, changed twice each week, and a daily change of motion pictures, continue to draw good business.

Republic Theatre (David Belasco, mgr.) "Rebecca of Sunnybrook Farm" began, Feb. 13, its twentieth week.

Wallack's Theatre (Charles Burnham, mgr.)—"Pomander Walk" began its ninth week Feb. 13.

Weber's Theatre (Joseph M. Weber, mgr.)—"Alma, Where Do You Live?" began Feb. 13 its twenty-first week.

Belasco Theatre (David Belasco, mgr.) "The Concert" began its twentieth week Feb. 13.

Criterion Theatre (Chas. Frohman, mgr.) Otis Skinner, in "Sire," began his fourth and last week Feb. 13. Victor Moore follows 20.

New York Hippodrome (John B. Fitzpatrick, mgr.)—"The International Cup," with the circus acts; "The Ballet of Niagara" and "The Earthquake" began the twenty-fourth week Feb. 13.

George M. Cohan's Theatre (Cohan & Harris, mgrs.)—This new house opened Feb. 13, with "Get-Rich-Quick Wallingford" as the attraction. A notice of the opening of the house appears in another column.

Miner's Eighth Avenue Theatre (Edwin D. Miner, mgr.)—*The Star Show Girls* opened before a good sized audience Feb. 13, for a week's stay, to be succeeded by the Big Review.

Murray Hill Theatre (Fred Waldmann, mgr.)—As a holiday attraction, Rose Sydell's *London Belles* packed this house Feb. 13. The Behman Show follows.

Miner's Bowery Theatre (Edwin D. Miner, mgr.)—Miner's *Americans* is packing them in for the current week. The World of Pleasure next.

Nazimova's Thirty-ninth Street Theatre (Sam S. & Lee Shubert, Inc., mgrs.)—"Baby Mine" began its fifth week at this house Feb. 13.

Mein Vier und dreisigster Jahrestag. Es nimmt noch

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Metropolitan Opera House.—*Siegfried* was sung Monday night, Feb. 13.

Gaiety Theatre (J. Fred Zimmerman, mgr.)—*Excuse Me* was given its initial metropolitan presentation Monday night, Feb. 18. A notice of the performance will appear in our next issue.

Majestic Theatre (Wilbur-Shubert Co., mgrs.)—"'Way Down East" began Feb. 13 its fourth week. Aborn Opera Co. follows 20.

Grand Opera House (Jack Welch, mgr.) Offering week of Feb. 13 is *The Traveling Salesman*. Chauncey Olcott follows 20.

Garrick Theatre (Chas. Frohman, mgr.) *The Zebra* was presented here Monday night, Feb. 13. A review of the performance will be given next week.

Garden Theatre.—Gustave Amberg's German stock company, in *The Gypsy Baron* and *Mathias Gollinger*, this week.

New Theatre (Winthrop Ames, mgr.)—*The Blue Bird, Nobody's Daughter* and *The Piper* are the offerings week of Feb. 13.

Empire Theatre (Chas. Frohman, mgr.) Ethel Barrymore appeared Feb. 13, in a revival of *Alice Sit-By-the-Fire*, and presented *The Twelve Pound ($60) Look* for the first time in America. A review of the last named will appear next week.

Olympic Theatre (Maurice Kraus, mgr.) *The Bon Tons* for week beginning 13, to be followed by the Bowery Burlesquers.

West End.—"Mother" week of 13. "The Jolly Bachelors" 20-25.

Keith & Proctor's One Hundred and Twenty-fifth Street.—This week: Rose De Fay, Mayer and Hyde, Perkins, Barker and Fanning, Tom Ech's Racing Bicycle Girls, Musical Betters, McBride, Purcell and Shelly, and "Wireless."

Keith & Proctor's Harlem Opera House.—The stock company presents week of 13, "An Attic Honeymoon." Motion pictures.

Alhambra.—Week of 13: Nat C. Goodwin and company, "The Photo Shop," Little Billy, Jolly Fanny Rice, Jere Grady and company, the Francois, Five Brown Bros., Kitamura Japs.

Hurtig & Seamon's Music Hall.—The Behman Show this week.

Washington.—Vaudeville and moving pictures.

Nemo.—Business is of the best.

Gotham.—Business is extra good.

Star.—Holding their own here.

Family.—Vaudeville and pictures.

Metropolis (Leon Berg, mgr.)—Jacob P. Adler, Fridays, Saturdays and Sundays. Beginning March 6, Cecil Spooner Stock Co.

Bronx Theatre (Percy G. Williams, mgr.) Week of 13: Gertrude Hoffmann, Hal Davis and company, Klein Bros. and Sibyl Brennan, Ashley and Lee, Emerson and Baldwin, Bernard and Dorothy Granville, Hon and Price, Tom Nawn and company.

National (Henry Loew, mgr.)—Bill 13-15: Billy La Mothe's Motoring Comiques, Doc O'Neill, Kitty Robertson, Morris and Kramer, Finley and Burke, Gibson and Renny, Spanish Troubadours. Bill 16-18: Ross and Ashton, Vincent and Valdo, Helen Diers, Alfredo and Pearl, Eddie Herron and company, Lane and Elsworth, Harry Mayo.

Prospect (Frank Gersten, mgr.)—Bill 13-15: Whyte, Pelzer and Whyte, Buckley's dogs, the Mascagnis, Al. and Fanny Steadman, Turpin and Behrens, May Francis. Bill 16-18: Bell Boy Trio, Four Southern Girls, Winkler-Kress Trio, Harris and Beauregarde, the Christys, Edwards and Smith.

Miner's in the Bronx (Thos. W. Miner, mgr.)—Week of 13, Big Review. Extra, Owen Moran. Jardin de Paris Girls next.

Tremont (J. Jones Jomston, mgr.)—Agnes Cameron Stock Co., indefinitely. Business very good.

Washington (Harry Thoms, mgr.)—Vaudeville and pictures. Big business.

Brooklyn.—Montauk (Edw. Trail, mgr.) George Evans and his Honey Boy Minstrels Feb. 13, with James J. Corbett. Week of 20, Billie Burke.

MAJESTIC (Charles S. Breed, mgr.)—Under the supervision of a new manager, this popular playhouse opened Monday matinee with Grace Van Studdiford, in "The Paradise of Mahomet." Sam Bernard 20, for a return engagement.

CRESCENT (Lew Parker, mgr.)—"Forty-five Minutes from Broadway" this week. "Under Two Flags" 20-25.

FULTON (John Spurrier, mgr.)—This week: Adele Ritchie, Mr. and Mrs. Arthur Forbes, Fred. M. Tallman, and others.

ORPHEUM (Frank Kilholz, mgr.)—This week: Andrew Mack, Ray Cox, O'Brien, Havel, Kyle and company, the Castrillions, Raymond and Caverly, Paul Spadoni, Ward and Cullen, Diaz's monkeys, and Morris Gest's play without words, "The Darling of Paris," with Mina Minar.

STAR (Louis Kreg, mgr.)—Clark's Runaway Girls.

CASINO (C. M. Daniels, mgr.)—The Passing Parade this week.

GRAND OPERA HOUSE (J. H. Springer, mgr.) This week: McWatters and Tyson, Rogers, Hopper and company, Hawaiian Four, Oliver and Rogers, Mantell and Nelson, Kingston and Brown, Breen Bros., the Paster Trio, Browning and Browning, and Eddie Austin.

COURT (David Posner, mgr.)—This house of fond memories will throw open its doors again, after having been dark for several weeks, on 20. The attraction will be Thos. E. Shea, in "A Soldier of the Cross."

LOEW'S BIJOU (Geo. Schenck, mgr.)—Bill 13-15: Sam Barton, Bernwier Bros., Norton Sisters, Dorothy De Schelle and company, Monarch Comedy Four, Alfreda and Pearl. Bill 16-19: Marolls, Parks and Mayfield, Muriel Windom, Harry Crandall and company, Spanish Troubadours, and the Booth Trio.

OXFORD (Cy. Gale, mgr.)—Vaudeville and moving pictures.

BROADWAY (Leo C. Teller, mgr.)—Chauncey Olcott, in "Barry of Ballymore," this week. Next, Frances Starr, in "The Easiest Way."

SHUBERT (L. J. Rodiguez, mgr.)—Ernst Von Possart 12-18. Next, Viola Allen.

GAYETY (H. Bernard Denny, mgr.)—Bowery Burlesquers this week.

AMPHION (L. M. Nelms, mgr.)—This week, "The Girl from Rector's." Next, Beulah Poynter.

GREENPOINT (Benedict Blatt, mgr.)—This week: Mrs. Eva Fay, Primrose Four, Three Dolce Sisters, Claud and Fannie Usher, Berzac's Comedy Circus, Mullen and Corelli, Jeter and Rogers, Al. Jolson.

EMPIRE (Geo. McManus, mgr.)—Jardin de Paris Girls, with the Great Rago, this week. Next, Passing Parade.

GOTHAM (Pauline Boyle, mgr.)—The house company, in "The Woman in the Case," this week. Next, "Forty-five Minutes from Broadway."

PAYTON'S (Joe Payton, mgr.)—The house company, in "Colleen Bawn," this week.

LYCEUM (Louis Phillips, mgr.)—"Money and the Woman," by the house company, this week.

VAN BUREN (Burt Johnson, mgr.)—This week: Vernon and Mullay, Frank and Sadie Harrigan, Mary Forrest, Alton and White, Harry Sanford, Brown and Allen, La Sage Millette, Tony Zimmerman, Ford and Weston.

FOLLY (Meyer Solomon, mgr.)—This week: La Andra and Fuenta, Ada Gifford and company, Greene and Greene, Joyce and Donnelly, Gladys Wilbur, "The Confession" Co., Unholz Bros., Sadie Jones, Joe Guertner.

Moving Pictures.

Releases.

LICENSED FILMS.

EDISON—Feb. 14: "The Rajah," drama, 1,000ft. Feb. 15: "The Ransom of Red Chief," drama, 975ft. Feb. 17: "A Stage Romance," drama, 1,000ft. Feb. 21: "The Rival Sculptors," drama, 990ft Feb. 22: "Mr. Bumptious, Detective," comedy, 990ft. Feb. 24: "The Price of Victory," drama, 1,000ft. Feb. 28: "The Iron Master," drama, 1,000ft. March 1: "The Rival Candidates," 995ft. March 10: "How Belle Was Won," 1,000ft.

ESSANAY—Feb. 14: "Getting Sister Married," comedy, 1,000ft. Feb. 18: "The Cattleman's Daughter," Western drama, 1,000ft.

BIOGRAPH—Feb. 16: "Fisher Folks," drama, 998ft.

PATHE—Feb. 13: "Betty's Apprenticeship," comedy, 689ft.; "A Pineapple Cannery," 315ft. Feb. 15: "A Western Courtship," comedy, 734ft. Feb. 17: "Whittle's Double," comedy, 499ft.; "A Boy's Whip," 462ft. Feb. 18: "Lieut. Scott's Narrow Escape," 1,000ft.

SELIG—Feb. 13: "The Survival of the Fittest," 1,000ft.; "The Buccaneers," 1,000ft.

LUBIN—Feb. 13: "A Show Girl's Stratagem," drama, 1,000ft. Feb. 16: "Schultz Has the Smallpox," comedy, 400ft; "Getting Even," comedy, 600ft.

VITAGRAPH—Feb. 14: "Consuming Love," drama, 975ft. Feb. 17: "When the Light Waned." Feb. 18: "The New Stenographer." Feb. 21, 24, 25 (three parts): "Tale of Two Cities."

GAUMONT—Feb. 14: "The Suffragettes," comedy, 665ft.; "Landmarks of Avignon, France," 338ft. Feb. 18: "Saul and David," drama, 128ft.; "At the End of the Road," drama, 838ft.

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NOTICE.

Owing to our having to go to press with this elaborate number earlier than usual, we were obliged to hold over a number of articles and advertisements for the next issue.

THE PUBLISHERS.

OUR LONDON LETTER

FROM OUR OWN CORRESPONDENT.

Clipper Bureau, 14 Leicester Street, Leicester Square, London, W. C.

FEB. 4.

Once more Ethel Irving is the talk of the town. Acting so passionate and so pathetic, so life-like and appealing as that with which she has saved A. E. W. Mason's new play, "The Witness for the Defense," from failure, at the St. James' Theatre, is as rare as it is fascinating. These words are deliberately chosen—it is certain that the play, without such aid, could not have been a success; and it is! It is the play of a novelist—full of explanation; and, depending upon such faulty stage workmanship here and there, that collapse would be inevitable were not the imagination too deeply engaged by Ethel Irving to have any other concern.

Stella Ballantyne ended an unhappy married life by shooting her husband, a government official in India, maddened and brutalized by drink. There was but one person cognizant of the tragedy in the tent, Henry Thresk, a casual visitor, but, by a curious coincidence, an old lover of Stella. He had shamefully deserted her in order to pursue his career without incumbrance, and so he could not do less than stand by her loyally at her trial—a witness for the defense whose evidence secured her acquittal. Two years later found Stella in circumstances strongly contrasted with her Indian home. She lived in an English village, not quite happy because there was a vague suspicion of her past; yet not unhappy, for she enjoyed the friendship of one delightful family, the Hazlewoods, whose soldier son fell deeply in love with her. The question of their marriage made the Indian trouble vivid again, and once more the barrister Thresk intervened. After a kind of domestic court martial, Thresk advised Stella to confess, partly for the relief of her own mind, partly in justice to young Hazlewood—so he said, the truth being that he was still in love with her himself. Stella did confess, and did find it an immense relief. As to young Hazlewood, he just took her in his arms and settled it that way. George Alexander, as Thresk; Leslie Faber, as young Hazlewood; Alfred Bishop, as old Hazlewood; Sydney Valentine, as a kindly solicitor, and Lyston Lyle, as the drunken madman, Ballantyne, are all good.

A Parisian curio dealer offers for sale a pair of silk gloves claimed to have belonged to Rachel. He only wants $200 for them!

Sir Herbert Tree gave a dinner party on Sunday, commemorative of the record run of "Henry VIII." He presented Arthur Bourchier and his wife, Violet Vanbrugh, with a massive silver dish.

For twenty-seven years, almost without intermission, E. J. Geuge has played Jaikes, in "The Silver King." But at last ill health has caused the veteran to seek repose.

Edward Terry has cabled for an Autumn tour to be booked for him, to begin immediately after his return from America.

Lynn Harding will resume his "original" character of Dr. Rylott, in "The Speckled Band," to be revived at the Strand Theatre to-night.

Lillah McCarthy is running a very remarkable play, called "The Witch," at the Court Theatre, Chelsea, for a series of afternoon performances. It is of Scandinavian origin, and has been done into English by John Masefield, one of our "advanced" younger dramatists. Its environment is mediæval, when witchcraft was a serious proposition with the primitive religious folks, and dealt with ferociously. An old woman, supposed to be possessed by the devil, having been tortured and brutally murdered, awakens a sense of evil power in Anne Peddersdotter, who uses it first to seduce her step-son, then to procure the death of her old husband. Forced to stand by his body and undergo the "ordeal of touch," she confesses. Lillah McCarthy gives a fine performance as Anne.

F. C. Whitney starts two finely equipped companies on the road with "The Chocolate Soldier," on Monday. The run at the Lyric is buoyant still.

"Sumurum," produced at the London Coliseum on Monday night, by Max Reinhardt, who has so great a reputation in Germany, proved indeed to be a triumph of *mise-en-scene*. The Coliseum stage was pervaded by the atmosphere of the East. And the acting, mostly pantomime, was very fine. As to the play, opinions differ. The story, suggested by, but not adapted from, the "Arabian Nights," is rather bewildering. The central figure, Sumurum, is the favorite wife of a senile Oriental potentate, and the lover of a handsome merchant, with whom she is eventually united. But several subsidiary stories are complicated. Occasionally the German actors are a little childish in their humor, and rather frank in their portrayal of passion.

It proves that "The Popinjay," produced by Fred Terry and Julia Neilson at the New Theatre on Thursday night, is a free adaptation by Boyle Lawrence and Frederick Mouillot, of Alphonse Daudet's novel, "Kings in Exile." The dethroned king of an imagined Eastern European State led a wild life in Paris, while his devoted wife contrives to keep up the semblance of a court in their flashy apartment, training their little son in kingship, and at length winning her handsome, charming husband from his wild course, and so impressing him on the latent loyalty of his people that he is restored to the throne. It is a most effective play, and Fred Terry and Julia Neilson are fine.

"Peter Pan" ends his annual visit to the Duke of York's Theatre to-night, and on Monday "Grace" will be revived, with Irene Vanbrugh in her original part. But W. Somerset Maugham's newer play, "Loaves and Fishes," will be done here immediately.

Some locations for next week are: W. C. Fields, Palace, Leicester; the Villions, Palace, Leicester; Lafayette, London Coliseum; Jen Latona, Empire, Hackney; Herbert Clifton, Empire, Shepherd's Bush; Scott and Whaley, Palace, Aberdeen; Ella Shields, Duchess, Belham; Mooney and Holbein, Grand, Clapham; Wish Wynne, London Pavilion and Empire, Kilburn; Ella Shields, Palladium; Ritter and Foster, Palace, Tottenham; Lil Hawthorne, Palace, Tottenham; May Moore Duprez, Pavilion, Glasgow; Dave Carter, Pavilion, Glasgow; Howard and Harris, Hippodrome, Ipswich; Charles T. Aldrich; Daisy Jerome, Her Majesty's, Walsall; Houdini, Empire, Leeds; Burt Shepard, Palace, Hull; Willie Gardner, Empire, Sheffield; Cinquevalli, Empire, Bradford; Meier and Mora, Empire, Glasgow; Friend and Downing, Empire, Glasgow; Walker and May, Empire, Liverpool; Alexandra Dagmar, Empire, Newport; Marco Twins, Empire, Finshing Park; Mrs. Langtry, Empire, Sheffield.

On Monday night the Alhambra stage will be equipped as a montmartre studio, for the exploitation of Yost, who makes quaint models in clay with lightning speed.

Sears produced a new illusion, called "The Court of Mysteria," at the Alhambra, Glasgow, on Monday. It is on an heroic scale and proved quite a success.

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"THE OLD SWEET TALE OF LOVE" — Another big home-ballad hit. Slides by Excelsior Slide Co.

"DON'T YOU CARE A LITTLE BIT FOR ME" — Another great popular ballad. Very pretty.

"WHEN SOMEBODY KNOWS, AND SOMEDODY CARES" — Delightful ballad. The kind that appeals!

"SHINE ON, MR. MOON" — Very popular and catchy coon love ballad. Fine slides.

"CRAZY SNAKE" — Our big Indian song. A real hit. Great slides.

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CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO

FEB. 11.

Changes within the Loop district for week beginning Sunday, 12, include: "Katie Did," with Ralph Herz, at the Colonial; George Arliss, in "Disraeli," at the Grand; "When Sweet Sixteen," at the Chicago; Lulu Glaser, in "The Girl and the Kaiser," at the Lyric; a second company, in "The Passing of the Third Floor Back," at the Princess; Dave Lewis, in "Don't Lie to Your Wife," at the Whitney, and the usual shifts of outlying houses and changes in vaudeville.

ILLINOIS (W. J. Davis, mgr.)—William Gillette opened here this week in "Sherlock Holmes." Next week, Gillette will present "The Private Secretary;" the third week, "Secret Service."

BLACKSTONE (H. J. Powers, mgr.)—David Warfield presented "The Return of Peter Grimm" with the following support: John Sainpolis, Thomas Meighan, Joseph Brennan, William Boag, John F. Webber, Percy Helton, Janet Dunbar, Marie Bates, Marie Reichardt and Tony Bevan. Miss Dunbar, as the little niece of Peter, offers as fine a bit of acting as Chicago has seen in many a day. The characterizations of Joseph Brennan, as the bluff old doctor; Marie Bates, as a fussy minister's wife, and Percy Halton, who plays the child, merit a great deal of praise.

POWERS' (H. J. Powers, mgr.) — "The Bachelor's Baby" was presented by Francis Wilson, who is as supple as an errand boy and as youthful as ever. His manner of dealing with the tender moments in the little farce is delightful. The supporting company was effective. A youthful actress, Ethel Downie, demonstrated that she has latent ability. Since she was the bachelor's baby her services are of great value to the cast. Edna Bruns was graceful and sympathetic in the part of Winifred West, and Miss Barry was motherly. Handyside was good as a lawyer.

COLONIAL (J. J. Brady, mgr.)—"Katie Did," Jos. M. Gaites' latest musical play, opens with a special holiday matinee Monday, 13. It is based on the popular farce, "My Friend from India," book and lyrics by W. C. Duncan and Frank Smithson, while the music is by Karl Hoschna, composer of "Madame Sherry." The cast is headed by Ralph Herz and May Vokes, who plays the part of Tilly. A special feature of the performance is the appearance of La Petite Adelaide, the dancer, and J. J. Hughes, who introduce a number of sensational dances. Others in the cast include: Bert Baker, Freddie Nice, Florence May, Josie Intropidi, Anna Wilkes, Violet Colby, Jed Prouty and D. W. Merket.

AUDITORIUM (B. Ullrich, mgr.)—The New York Hippodrome Show has been playing to crowded houses daily. The entertainment is one of the best of its kind.

GRAND (H. Askin, Mgr.) — George Arliss Monday, in "Disraeli."

CHICAGO (G. A. Kingsbury, mgr.)—Tomorrow "When Sweet Sixteen," with an excellent cast and chorus. The score is by Victor Herbert, and book by Geo. Hobart.

OLYMPIC (S. Lederer, mgr.) — "Get-Rich-Quick Wallingford" has been enjoying tremendous business. It is now well in its third month.

GARRICK (W. W. Freeman, mgr.)—Forbes-Robertson, in "The Passing of the Third Floor Back," is enjoying a prosperous run.

LYRIC (L. J. Anhalt, mgr.)—Lulu Glaser Monday, in "The Girl and the Kaiser."

STUDEBAKER (E. J. Sullivan, mgr.)—"The Cub" was presented Monday, with Douglas Fairbanks as the star. Mr. Fairbanks, as the reporter, accomplished effective results.

MCVICKER'S (G. C. Warren, mgr.)—"The Round-Up" returned to this house this week. The tableaux, the stirring battles, the cattle, cowboys and Indians, carry the play in nice shape.

CORT (U. J. Herrmann, mgr.)—Henry Kolker, in "The Great Name," is drawing big houses. The eighth week starts 19.

PRINCESS (M. H. Singer, mgr.) — "The Warning" made a quick get-away, and the house is dark this week. On account of the success of "The Passing of the Third Floor Back," a second company has been formed, with Ian Robertson in the leading role, and will be presented Sunday, 12.

LA SALLE (H. Askin, mgr.)—"The Girl I Love" was presented Sunday evening, to a capacity house. This musical farce is in two acts, with a brilliant company, including Arthur Laceby, Dorothy Homer, R. J. Ravenscroft, Geo. Wilson, Sydney Grant, Arthur Haynes, Geo. B. Pettingill, Harry C. Lyons, Clara Palmer, Mabella Baker, Walter Pearson, Chas. Mast, Grace Edmond, Gladys Wilcox, Carrick Major and Jane Bernard.

WHITNEY (F. O. Peers, mgr.)—Dave Lewis returns to this house Monday, in "Don't Lie to Your Wife."

HAYMARKET (Wm. Newkirk, mgr.)—Cecil Spooner, in "The Fortunes of Betty," was a splendid attraction this week. Next week, "The Cat and the Fiddle."

IMPERIAL (J. Pilgrim, mgr.) — "Lovers' Lane" drew nicely this week. "Paid in Full" next.

HAMLIN (Frank Howard, mgr.)—A first class bill was presented here this week. Valadon, a very able and clever magician, opened, and pleased and mystified with a large repertory of ingenious tricks. The Tivoli Four, in a singing act, followed. They were given a big hand. Douglas A. Flint and company appeared in a cowboy sketch, wherein a jealous wife and a sporty husband get into the usual scrap. Mr. Flint is a very clever actor, and is supported by a fine company. The favorite of the evening, and the one they all came to see, was Capt. Anson, of Chicago baseball fame. A good crowd of ball players and fans were on hand to see the captain, and shook things up a bit with their cheering. "Cap" tells a few of his experiences in baseball, and mingles jokes of the better style with his monologue, which was written for him by George Cohan. He also scored a big hit in reciting a poem written for him by G. Rice, of *The New York Mail*, entitled "The Son of Swat." Lind, one of the cleverest female impersonators on the vaudeville stage, was a feature act. Lind appears as a dancer, and does his fancy dancing with such ease and grace that it is almost impossible to believe that it is a man and not a woman. He fooled everybody. The Hamlin had a set-to with the White Rats and the Chicago Federation of Labor Monday night, when Manager Howard excluded Kingston and Thomas, who appeared under the title of Wilkins and Young, from the bill. It was a musical act, composed of piano playing and singing. The White Rats objected and delayed the show, until finally, after an hour's consideration, the management conceded their side of the dispute. Tuesday night Joe Callahan, representing the White Rats and the Chicago Federation of Labor, announced from the stage that hereafter the theatre would be strictly a union house. While the dispute was going on Monday night, Capt. Anson, on two minutes notice, went on and held the stage for nearly an hour. W. M. Hopkinson, of the Hopkinson Amusement Co., who own the theatre, will file suit to recover the money he had to pay the act, and says he has been assured by the White Rats that he has a very good chance of recovering it.

COLLEGE (T. C. Gleason, mgr.) — "The Clansman" was presented by the stock company this week to full houses. "The Right of Way" week 13, "The Wolf" week 20.

NATIONAL (J. P. Barrett, mgr.) — "The Wolf" this week; Cecil Spooner, in "The Fortunes of Betty," week 13; "St. Elmo" week 19.

GLOBE (J. H. Browne, mgr.)—David Higgins, in "His Last Dollar," has played to good business. "The Wolf" next week. This play seems to be popular around Chicago, as all the popular priced houses are booking it. "Happy Hooligan" week 19.

CROWN (E. F. Carruthers, mgr.)—"At the Mercy of Tiberus," a play with an absorbing plot, is drawing big houses this week. It hinges on the conviction of a young girl for the murder of her grandfather. The evidence is entirely circumstantial, and Dunbar, the lawyer, called Tiberus, convicts her of the crime, and through his love for her is later the means of gaining her freedom. The drama is full of action, with a charming love story. Week of 12, "Mrs. Wiggs of the Cabbage Patch;" "Fortunes of Betty" week 19.

CRITERION (F. Walton, mgr.) — "Three Weeks" has played to big business. "The Cowboy Girl" week 12, "Sure-Shot Sam" week 19.

BIJOU (Wm. Roche, mgr.)—"The Cowboy Girl" this week. "Sure-Shot Sam" next. "The Kandy Kid" week 19.

ALHAMBRA (Weber Bros., mgrs.) — The merry two act musical farce, "Crazy Finance," is the week's offering, with Ed. Morton, Al. Hall, Hastings and Wilson, Adams and Rashman, Joe Mills, Edna Hyland and a bevy of pretty girls. Irwin's Majestics week 12, Hastings' Big Show week 19.

STAR AND GARTER (Wm. Beebe, mgr.)—Parisian Widows week 12, Ginger Girls week 19.

FOLLY (J. A. Fennessy, mgr.)—Sam T. Jack's company is the current attraction, with Bob Van Osten. Dave Marion week 12.

WINDY CITY NOTES.

THE "ARVI MYSTERY" strengthened the Lady Buccaneers at the People's Theatre, in Cincinnati, Feb. 5-11, and *The Enquirer* pronounced it "the most pretentious act in burlesque."

VICTOR E. LAMBERT AND GRACE M. LAMBERT made big hits in the leading roles of "The Girl and the Stampede," at the Bijou, in Milwaukee, Feb. 5-11. Myrtle Hebard is also prominent in the act. Mr. and Mrs. Lambert produced a vaudeville sketch or two early in the season.

E. L. MARTLING, manager of the Crawford Theatre, in Wichita, Kan., has leased the Forum, in that city, for Feb. 27, 28 and March 1, when he will play "Ben-Hur."

THE DESHIONO SISTERS are with the Gardner Stock Co.

MADELINE MCDONALD has gone to Leavenworth, Kan., this week, on legal business, and William O'Clare is doing a single this week, at the Family Theatre at Lafayette, Ind.

MRS. LILLIAN FOSTER died in Chicago, Feb. 7, from ptomaine poisoning.

THE IMPERIAL RUSSIAN BALLET was attached in Topeka, Kan., Feb. 3, by E. L. Martling, manager of the Crawford Theatre, at Wichita, Kan., who claimed Crawford, Philley & Zehrung had a contract with the dancers to play Wichita, Jan. 27, which had been canceled. The dancers played Wichita, but at another amusement place.

BILLY HOWARD opened at Bismarck, N. D., this week for a tour of the Fischer time, being booked by Bob Burns. Hayden and Vaughan opened the same time at Grand Forks, N. D. The Rees Trio opened Feb. 5, at Butte, Mon., for a tour of that circuit, placed by Mr. Burns.

SULLIVAN & CONSIDINE are to place their road shows in the Hopkins Theatre, at Louisville, Ky., before they open at Cincinnati, according to a rumor heard in Chicago.

THE WINNINGER BROTHERS broke all records at Sycamore, Ill., last week, doing $1,128.50 gross. The company had played Belvidere the week previously to large returns.

THE EMPLOYEES of the Plaza Theatre are to give their first annual ball at Kretlow's Dance Hall, on Feb. 22, and are selling tickets in great numbers. C. E. Bray, general manager of the Western Vaudeville Managers' Association, was one of the purchasers.

THE PRESIDENT THEATRE switches bookings on Feb. 13. The house is located on the South Side, and has been booked by the Chicago office of William Morris up to this time. Beginning next week the house will secure its bookings through the Western Vaudeville Managers' Association, being on the books of Eddie Shayne. The Willard Theatre, within four blocks of the President, is booked by Frank Q. Doyle. The Empress, another South Side house, is booked by Sullivan & Considine. The Linden, which is in the same section of the city, is booked by J. C. Matthews.

THE ROLFONIANS spent Monday in Chicago, on their way from Columbus, O., to Spokane, Wash., where they open a tour of the Orpheum circuit. The musicians arrived in Chicago Sunday night, and left Monday night for St. Paul, where they joined other acts going to Spokane. B. A. Rolfe spent Monday at the Conn factory, at Elkhart, Ind.

MADELINE MCDONALD displayed the first Irish bobble skirt used upon the stage, at the Thalia Theatre, the first half of this week. She is the "Co." of William O'Clare and Co.

LEONARD, LOUIS AND CHARLES, a newly formed acrobatic trio, played the Erie Theatre for the three days ending Sunday, Feb. 5.

THE SHUBERTS are said to be interested in a third burlesque wheel, which will include Western and Southern cities. The shows may open at the Calumet, in South Chicago.

E. P. CHURCHILL sold out his interest in the Theatre Booking Corporation to C. H. Miles, of Grand Rapids, who controls the Majestic Theatre, of that city, which is managed by Billy Newkirk.

NORMAN FRIEDENWALD is in New York, arranging to open an office in that city. Mr. Friedenwald has been in the business but a very short time, and has made big strides in his new field of endeavor.

MURRAY BLEE, manager of the Neutral Booking Exchange, is booking some strong acts around Chicago. Steps have been taken to provide increased office space for this firm, but it has not been settled as yet whether they will remove from the Kedzie Building or to some other nearby location. Mr. Blee expects to incorporate the Neutral Theatrical Enterprises of America with a capitalization of $50,000.

PHIL SCHWARTZ, the popular song writer, goes to New York next week on business interests concerning himself and his partner, Harold Atteridge. Mr. Schwartz does not know how long he will be on Broadway.

SYBIL HAMMERSLEY, a well known stock actress, was very kindly released by Rowland & Clifford to join Margaret Illington's company in "The Encounter." Miss Hammersley is playing one of the leading parts in the play.

THE WHITE RATS had a difference this week with the Hamlin Theatre. The White Rats had a claim against the house for $50, representing the salary of an actor who was booked last week, and discharged after his first act. The show was held up until the money was paid.

PROSPECTS FOR CHICAGO'S next grand opera season assumed a cheerful aspect this week, the closing date upon which renewals of seat reservations held last season could be made. Nearly $48,000 has already been secured, apart from the amount to come from the sale of the boxes.

THE NATIONAL THEATRICAL CORPORATION of America, which was recently incorporated for $50,000, has removed its offices to the entire fourth floor of the building at 112 Randolph Street, opposite the Garrick Theatre. Charles Henderson is the general manager of this enterprising firm, which is doing a booking business.

ALBERT W. MERIWETHER, colored, was given a verdict of $75 last week, in Judge Martin's court, because of indignities he alleged he suffered when he was not allowed to remain and see a performance in the American Music Hall, on March 27, 1910.

WILL REED DUNROY has been appointed press agent for the New York Hippodrome Show, now playing at the Auditorium in this city. He took the place of Sam P. Gerson, who returned to New York. Nicola Gerson, who is managing the midgets of this organization, leaves for Paris and Berlin, where he, it is said, will establish a midget city.

THE BELL THEATRE opened Feb. 9, to capacity. A splendid show was booked by Henry Brown. The Armory Theatre, Geneseo, Ill., formerly booked by Wm. Morris, is now booked by Mr. Brown.

Y'BERRI AND TAYLOR are playing the Charles H. Doutrick time in and around Chicago.

HOLMES, WELLS AND FINLAY (a new act) are playing the Plaza Theatre this week.

CAINE AND ODOM are playing the West, and remind their friends East of their success by constantly forwarding interesting folders.

THE DORIA OPERA CO. is playing the Family Theatre at Dixon, Ill., for J. C. Matthews, which gives an idea of the high class attractions the house plays.

THE EMPIRE THEATRE, at Watertown, Wis., is now booked by the American Music Hall Co., of Illinois, opening Jan. 30 with Dewey and Morley, Madeline Sachs, Art Fisher, and Ferguson and Mack.

THE CHURCH CITY FOUR and Connella are playing the American Music Hall this week, placed by J. C. Matthews.

THE ARMORY THEATRE, at Geneseo, Ill., is now booked by Henry Brown.

SHUNK AND PEARL are back in Chicago, after playing in Wisconsin for several weeks. They say their act did not go as big as they expected, owing to their material being too high class for the small time. They are considering time for the middle West.

COUNT DE BEAUFORT has everything prepared for the opening of his first tour on the road, Saturday, 18, with his musical comedy. He has a splendid company in his support, and it is expected that he will break records for the houses he will play.

OTTO SHAFTER, of the Real Ax Vaudeville Producing Association, is now offering his fourteen parodies on all late songs at the special price of 50 cents, instead of $1.00, as advertised in this issue.

CHARLES H. DOUTRICK NOTES.

The Apollo Theatre, Chicago, has joined the change of houses booked by Charles H. Doutrick. The Apollo is a Chicago house, managed by Robert Levy. It plays many big acts. The addition of this house to the Doutrick circuit is a notable evidence of growth.

Frank Thielen and Lew Goldberg have taken the lease of the Majestic Theatre, at Bloomington, Ill., succeeding Max Goldberg as lessee. The house will play four acts of vaudeville, "splitting" with Galesburg, Ill. The Majestic has been playing legitimate shows recently.

The first half of last week was the first time in the history of vaudeville at the Thalia Theatre that an act in one closed the show. The honor went to William O'Clare and company, and Tom Murray, the manager, says the act filled the position splendidly.

The first half of this week shows an exceptional bill at the Thalia Theatre: Musical Lasses, and Harry and Kate Jackson, in their new act, being two acts with special scenery, and George W. Bandy and one other act completed the bill.

The Charles H. Doutrick Exchange is playing many high class vaudeville attractions. One of the most notable successes on the Thielen circuit recently was O'Rilla Barbee and company, in "A Strenuous Daisy."

WHITE RATS WIN FIGHT AGAINST COX.

The White Rats won their fight against Joseph Cox, of the Metropolitan Booking Exchange, Chicago, who had insisted in putting in certain clauses in his contracts to the effect that an act may be canceled before its expiration if the act does not prove satisfactory. Mr. Cox held out until the last, when all his acts that he had booked for the week refused to play. He finally gave in and struck out the clause, and all performances were given.

THE BELLE, A NEW CHICAGO PLAYHOUSE.

The Belle Theatre, Chicago, opened on Thursday night of last week with five acts of vaudeville. It is a beautiful little house, with a seating capacity of 433. The stage has unusual height, which gives the house an advantage. Henry Brown books the shows, and the opening programme measures up to the best bills that have been presented in the two-shows-a-night houses. The acoustics are fine, the decorations are artistic, the accommodations are first class, the location is good, and the theatre has every chance to succeed. The house is in the same section of the city as the Crystal, booked by Frank Q. Doyle; the Oak, booked by J. C. Matthews, and the Victoria, booked by the Western Vaudeville Managers' Association.

BAKER & CASTLE NOTES.

Baker & Castle announce that Harold McGrath, the novelist, has come to New York from his home in Syracuse to confer with them about their forthcoming productions of his novels, "The Goose Girl" and "The Puppet Crown." Mr. McGrath, when he saw the production of "Graustark," in Syracuse, at once decided that he wished this firm to produce the dramatic version of "The Goose Girl," and at once opened negotiations to that effect. Baker & Castle also persuaded him to include the rights to "The Puppet Crown" in the contract. Mr. Baker will make the dramatizations, and the productions will be staged under the personal direction of Mr. Castle. The firm will make very elaborate productions of both plays, which offer even more splendid opportunities for scenic display than "Graustark."

They have also signed a contract with Samuel French to produce this Spring a comedy, with music, entitled "Gay Matilda."

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CHAS. A. WHITE'S SHOW GOSSIP

CHICAGO, Feb. 10.

Having nothing of serious political nature to promote, Representatives Brickley and Jackson, of Arkansas, recently endeavored to put through a bill prohibiting chorus girls from appearing on the stage in Arkansas unless their skirts fell at least two inches below the knee. And, most absurd of all, was the fixing of penalties to range from 13 to 23 cents for violation of the act. Speaker Millwee ruled the bill out of order.

The Columbia Theatre will be opened Sunday afternoon, Feb. 19. The theatre is located in the Loop district, Clark, between Washington and Madison streets, and will be operated on the same plan in force at the New York City theatre of the same name. During the regular season a change of attraction will be made weekly, while installation of a stock company will be made for the Summer months. This is the only burlesque house in the Loop, and should prove highly successful. Smoking will be permitted.

Pete Mardo, of the Mardo Trio, and Florence Harris, the circus rider, were recently united in marriage. The happy pair will be with Ringling Bros.' Shows during the coming season.

Fred Ackerman, who assisted Alfred Witsenhausen dispense tickets at the Olympic Theatre, has been promoted to handle matters in the Majestic Theatre box office. Raymond Stewart, nephew of Amy Leslie, dramatic critic on *The Chicago News*, has been engaged to fill the vacancy.

Mr. and Mrs. George Gardner have been re-engaged by Ringling Brothers.

Owing to illness, Franklyn Wocdruff, of "The Call of the Wild" company, will retire from the cast at the expiration of the Chicago engagement. Before becoming an actor Mr. Woodruff was known to baseball fans of New England for his clever work with the Norwich and New London (Conn.), teams.

"Kid" Alshire, at one time dispenser of "pink lemo" with Ringling Brothers' Circus, is now a full-fledged chorus man with Frazee & Lederer's "The Happiest Night of His Life."

Al. Ray, formerly detective with Ringling Brothers' Circus, and now chief of the Great Northern R'y Company's Secret Service Bureau, was in Chicago last Monday, on business.

Tom Brantford, at one time a member of the "sawdust" profession, and now known as a live booking agent, has arranged a tour of the Morris houses for Bessie Andra, the lady monologist.

John Warren, of the United Fair Association, has engaged Lord Robert, the diminutive comedian, for a tour of the world.

Crosby Little, a member of Margaret Anglin's "Green Stockings" Co., has just completed a series of sketches which are to be published. She also has two vaudeville playlets to her credit.

Pete Raymond, of the Imperial Theatre Stock Co., is responsible for the following: "When a youngster attending school, I hailed with delight the coming of George Washington's and Abe Lincoln's birthdays. Since becoming an actor and cognizant of the word matinee, I sometimes feel half inclined to wish the gentlemen had never happened."

On Sunday evening, Feb. 5, David Belasco and David Warfield occupied a box at the Olympic Theatre, and from the manner in which they applauded it was quite evident that the two Davids enjoyed the Cohan comedy.

Oscar Noble, that polite gentleman from the South, is in the Windy City shaking hands with circus folk. He will serve under the Ringling banner during the coming season.

During the opening performance of "When Sweet Sixteen," which is announced to occur at the Chicago Opera House next Sunday night, Victor Herbert will personally conduct the orchestra. Among the more important players in the company are: Eugene Cowles, Harriet Standon, Scott Welsh, Florence Nash, Frank Doane, Frances Gorden, Harriet Brockbank, May McCabe and Louis Franklin.

Willie Carr, my only rival in the circus business, avoirdupoisically speaking, has taken on flesh to the extent of two ounces during the Winter. He is ready for the Ringling call.

According to rumors Helen Ware's season in "The Deserters" will close Saturday night of the current week. The company will be disbanded.

Irene Franklin has scored a knockout at the Majestic Theatre, and likewise caused Richard Henry Little, that somewhat different writer on *The Tribune*, to sing her praise in glowing terms.

"Capt." Anson, the man who made baseball famous, is of the quality that can come back. He demonstrated as much Monday night, Feb. 6, at the Hamlin Theatre, when the actors at that playhouse went on strike. For one hour the doughty captain entertained the audience himself, and could have made good a few minutes longer had there been occasion.

The "walk-out" was inspired by the White Rats to force E. J. Cox to sign an agreement whereby no other form of contract than that employed by the White Rats Actors' Union would be hereafter used. The Thespians proved victorious.

It is said that many of Chicago's booking agents have been using a contract which contains a clause permitting the dismissal of an actor after the first performance. This clause, according to the actors, has often been resorted to where there exists no grounds for its just usage, thereby giving the agent and manager every advantage over the performer.

Mr. Anson is not a member of the White Rats, and therefore was not requested to join in the "walk-out."

It is rumored that the effervescent Dick Ferris has been chosen as the coast representative for Frederic Thompson, who intends installing amusement parks in the larger cities on the Pacific Coast. Mr. Ferris has been a live wire in the amusement games for many years, having never recorded a falure, including his successful handling of the great Los Angeles aviation meet.

Ye mortals who pay your hard-earned jingle for privilege of seeing something worth while in burlesque should, if the occasion ever permits, take a look at the Follies of New York and Paris. Some show, sonny, and a bevy of symmetrical beauties that will send the blood racing through your veins. Yep, the show is "clean;" just the sort that a fellow may take his best girl to view. It's a real show, son, and worth a dollar of any man's money.

BLANCHE RING IN NEW COMEDY.

Blanche Ring has commissioned Margaret Mayo, author of "Baby Mine," and Edgar Selwyn, author of "The Country Boy," to complete a musical comedy for her by September. Carl Heshna, composer of "Madame Sherry," will compose the score. Miss Ring may, however, continue to appear in her present vehicle, "The Yankee Girl," all next season, and she says she will never retire it from her rpertory.

BERNARD AND HARRISON ENGAGED FOR WINTER GARDEN.

Barney Bernard and Lee Harrison have been engaged by the Shuberts to play the comedy roles at the Winter Garden, New York, which will soon open.

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OPENS MAY 24--CLOSES SEPT. 10

World of Players.

NOTES from Lanham's Lyric Players.—We are in our twentieth week of the present season, playing to fair business. The company has made quite an impression in the territory. We are playing a repertory of popular plays. A few valuable changes have been made in the company recently. The roster is: Karl Lanham, John Newman, D. H. McVay, Guy Donnelly, Geo. Cook, Franklin McNarry, P. F. Lanham, Bessie Seabright, Ada Rhiel, Mrs. John Newman and Mrs. P. F. Lanham.

FRED. K. LANHAM writes: "Horne's Stock Co. opened an indefinite engagement in permanent stock at the Family Theatre, Akron, O., Jan. 30, playing one bill a week, with daily matinees, except Monday. Akron is a city of 70,000 population, and is an excellent show town. There are four theatres here, and all of them are doing nicely. The Family is a beautiful house, with a seating capacity of 1,000, and is an ideal house for stock, with a stage large enough to stage any kind of a production. The business has been fine and prospects look good for a long run. The roster of the company is: Pearl Evans Lewis, Alfred A. Webster, Sam Freis, "Parson" Jo Downing, Russell L. Test, Thomas Wilson, Eloise Adams, Elizabeth Daye, O. S. Davis, F. P. Horne, and Fred. K. Lanham, handling the press and publicity end. Special scenery is painted for each production. Mr. Horne is beginning to arrange things for the big Summer show."

EDUARD WALDMANN and his company are playing New York State at present in a revival of "Dr. Jekyll and Mr. Hyde."

AFTER MARCH 30 "The Diamond King" Co. plays over its old circuit of seventy towns, with a new play.

CHAS. ("KID") KOSTER has signed as special agent with the No. 1 "Climax" Co., playing through Texas and the South. Mr. Koster will be on the advance forces of the Barnum & Bailey Shows this coming season.

DAVE HEILMAN, agent of the Mae La Porte Stock Co., writes: "During this season we have filled twenty weeks in the State of Indiana, and only had two losing weeks in the State. From Huntington, Ind., we will jump to Charleston, W. Va., and finish the season in the East, with the exception of a few weeks we will play in Ohio. Miss La Porte's second season has been a success, and next season, which will open in Richmond, Ind., in July, will see this company at their best, with a number of the highest royalty plays ever presented in the Middle States at popular prices. Thos. L. Brower, a well known actor, has joined the company for heavies. This is the first change we have made this season. Mr. Brower joined on wire, and got up in six plays during the engagement at Kokomo, Ind. The roster of the company remains the same as at the first of the season, and they have all been engaged for next season. The company will only lay off five weeks next Summer, which Miss La Porte will spend in fishing on the Eastern Coast."

WILL BINGHAM writes: "I am in my twenty-first week with the Clifton Mallory Co., under the management of the Empire Lyceum Bureau of Syracuse. This is my second season with this company. We have been booked solid, not having one open night. Our plays are 'David Garrick,' 'Caste' and 'Our Minister,' and we carry special settings for each production. We have had only one change in the roster of the company since we started. Roster: Clifton Mallory, Addison Mott, Howard Leachout, Will Bingham, Ben Barber, Howard Cody, Ivah Brower, Margaret Lyttle, Victoria Moore and Julia Harter Mallory."

HOLLIS E. COOLEY is listed as one of the directors of the "1441 Broadway Co.," incorporated last week, with Edwin N. Duffy and D. E. Brogan as co-directors.

GEORGE W. SCHAFFER writes: "The Middleton Stock Co. is making great preparation for the Summer and next season. The company will open for a short Summer run in parks and airdomes in the middle West, during which time they will try out some new bills that have been written especially for this company. Edwin Weener has been engaged as leading man. The plays have been written to suit his particular style of work. Mr. Weener is now with the Helen Grayce Co., playing in 'When Knighthood Was in Flower,' 'Cowboy and the Lady,' 'The Road to Yesterday,' 'Man of the Hour,' 'House of a Thousand Candles,' 'The Clansman,' 'Little Brother of the Rich,' 'The Squaw Man' and 'Three Weeks.' The company will be under my management."

THE LOCKES CO. NOTES.—We are still playing to good business through Kansas. The show is booked to April 8, when we close the regular season at Seneca, Kan., re-opening for the Summer at Coffeyville, Kan., with sixteen weeks of M. C. Turner's airdome time to follow. The roster of the company is as follows: Henry W. Locke, Loraine Lawrence, Frank L. Redner, Lulu Nethaway, Jack A. White, Effie Dalrymple, J. S. Bavis, Monty Myers, Norval V. Walker and Harry Sohns. We are now booking time for next season for "The Fool Killer" and "The Girl and the Gawk," both plays by Will H. Locke.

N. D. GOLDBERGER, Meyer Klein and H. E. Diamond have incorporated the Forty-third Street Theatre Co.

EDMUND GERSON was a CLIPPER caller last week, having returned recently from his tour of England with May Robson.

WALTER HUBBELL has been transferred from the Eastern "Royal Slave" Co., and is now playing Aguila, the Indian, in the Western "Royal Slave" Co., managed by Geo. H. Bubb.

Vaudeville Notes.

THE HAMILTONS (Ollie and Bess) write: "We have just closed a successful season of fifty-five weeks with the Modern Concert Co., and leave for our home in Mobile, Ala., where we will spend a four weeks' vacation, and then back to the above company, where we expect to spend another long season. Our mascot, Little Cleo, who is well and happy, celebrated her second birthday Feb. 4, and received many pretty presents."

JAY POLAND writes: "My wife, Ruby, presented me with a fine baby girl on Feb. 11, at Galt, Ia. I will resume my vaudeville bookings about Feb. 19, working single until the wife is able to join me in our act."

CURTIN AND STEVENS inform us that they are still winning success with the New Century Girls Co., doing their comedy acrobatic and dancing act.

MRS. CARL CLAYTON, of the team of Clayton and Octavia, who, for the past six weeks has been seriously ill with *la grippe*, will be working again in about two weeks. Carl Clayton has been working alone.

JOHNNY NALON, in his big electric musical act, opened on the United time, at the New Bijou Theatre, Bridgeport, Conn. He will work all the Eastern houses, and is booked solid for the rest of the season.

BERTIE HERRON opened in her new character impersonation last week, at Camden, N. J.

GRACE HAZZARD will sail shortly for Europe, to open at the Wintergarten, Berlin, Germany, about April 1.

FRANK FOGARTY will again fill the place of Williams and Schwartz this week.

THE GREAT LORCH FAMILY, in their Risley act, are playing United time, booked through the Marinelli office.

NICK CONWAY informs us that he played the Victoria, Akron, O., Feb. 6-8, and went big with his refined singing and talking act.

Summer Parks and Fairs

Notes From Riverview Exposition, Chicago.

Riverview Exposition, Chicago's big amusement park, will give considerable attention to aviation stunts this year. In working out this plan an aviation field of twenty acres is now being prepared for the Summer. During the season a number of aviation tournaments will be held, in which the leading bird men of the world will be invited to participate.

The management will shorten the season this year by three weeks. Paul W. Cooper, president of the company, says: "Last year, opening May 1 and closing Sept. 18, we had fifty-one inclement days against forty-two the year before. This year we will not open until May 4, closing Sept. 10. The bulk of the bad weather we had the last few years came in the early and late weeks. Eliminating these we expect to have banner business from start to finish."

The top notch rides and shows—"Monitor and Merrimac," "Creation," "Royal Gorge" and "The Derby" will still be maintained, and a number of new rides are now under construction. The sensational rides got the top money last year, and the management is out for more of it.

Riverview makes a feature of big picnics, daily and Sundays. It has a thirty acre grove adjoining the main park, and a big athletic field. Long before this ground was an amusement park it was famous as a Chicago picnic ground, and it has lost none of its prestige, the proximity of the park with free admission making the Riverview grove all the more attractive. Many big organizations and societies have already secured bookings for the coming Summer, which will give added thousands of visitors for the park concessionaires.

The management of Riverview is in the same hands that has heretofore made this one of the most successful amusement parks in the world. Paul W. Cooper is the president, N. P. Valerius is treasurer, and William M. Johnson is secretary. Phelps and Chloher look after the privileges, and Chas. R. Macloon will again be director of publicity.

Under the Tents.

Young Buffalo's Wild West.

Announcements from the business office of Col. V. C. Seaver, general manager of the Young Buffalo Wild West, indicate the unfolding of an amusement enterprise the coming season which will undoubtedly prove one of the most interesting and formidable factors in the big tent show world.

The list of engagements already closed includes: Annie Oakley, Capt. A. H. Bogardus, Fred. Burns, Buffalo Vernon, Prairie Rose, Montana Jack, Nevada Ned, O. D. Stevens, Ferro Sisters, Madame Marie, equestrienne, and her stud of trained horses; George Vanderburgh and his racing comedy mules, Julia Allen and her troupe of trick horses, Colonel Sundins' acting bovines, McKenzie's company of broad sword experts, and the Hardin Zouaves, twenty in number.

There will be five kinds of music, including Ellen Russell's Cow Girl Band. Mr. Seaver states that he will produce for the first time, with every accessory, "The Siege of the Alamo," an Indian attack upon a block-house, with an original fire scene, and military tournaments by actual ex-soldiers of the regular army. "Shooting Up the Town," as produced at Cheyenne, Wyo., last Summer, for the amusement of former President Roosevelt and his party, will be given a sumptuous setting.

The parade features, it is promised, will, in novelty and strength, prove a revelation in Wild West street display. It will include last season's twenty ox team, historical tableaux depicting the old West, and the orchestmelochor, a musical steam-wagon, something entirely new and different from the old style calliope.

The entire executive staff has been selected by Mr. Seaver with the single idea in view of eliminating "every drone from the hive." This idea has been carried out to the fullest extent, both with respect to the advance and the executive cabinet that will be back with the show.

There will be twenty-four sixty-foot cars in the show train, with two advance cars and several brigades heralding the coming of the exhibition.

Lon B. Williams, for many years general agent for Gentry Brothers, is the general agent; F. C. Cooper, advertising agent; Ed. M. Cake, manager of advance car No. 1, and George Collyer, in charge of No. 2 car.

The printing used will consist of ninety-six different styles of posters, and the staff of lithographers will have sixty distinct types of lithographs for window display.

Cole & Rice Circus News.

Some time ago it appeared by error that the name of our show was Rice Circus. It is Cole & Rice Circus, which is now making extensive preparations at Winter quarters, Geneva, Ashtabula County, O.

Joe Berris will be the equestrian director, and one of the principal features will be the amount of newly trained, up-to-the-minute performing animals, wild and domestic.

Berris, the little man with the brass collar, has been working since last November, and has about thirty ponies about ready for the road. He is educating dogs, goats, monkeys, and has other trainers working training leopards and panthers.

The show expects to have eight cars, not less than 70ft., with one advance.

Except the Pullman sleepers, which are just out of service, every piece of property will be new. The show will ship South and open April 22.

The Metzetti Troupe.

A report that this accomplished troupe of acrobats had signed for next season with the Forepaugh-Sells Circus is denied by A. Metzetti, in a note to THE CLIPPER.

HARRY CLARK and his bunch of clowns are engaged by Joe Berris, for Cole & Rice Circus.

JACK I. MYLIE, a well known advance man, has signed for the coming Summer season with the John Sparks Shows, and will be one of the members of the No. 1 car.

HARRY CORSON CLARKE BY THE SAD SEA WAVES.

Harry Corson Clarke has just shipped a quantity of printing to England for a comedy in which he is interested, which opens there Easter Bank Holiday. Mr. Clarke and his wife, Margaret Dale Owen, will rest at Atlantic City, N. J., for a few weeks.

NOTABLE PLAYERS OF THE PAST AND PRESENT No. 60

The following have already been published; back numbers can be supplied: Edwin Forrest, William Charles Macready, Charlotte Cushman, Edwin Booth, Edwin Adams, Lucille and Helen Western, John Drew Sr., John Brougham, Mrs. D. P. Bowers, William Wheatley, The Wallacks, J. W., Sr., J. W., Jr. and Henry J.; Lawrence Patrick Barrett, Junius Brutus Booth, the elder, and John Wilkes Booth; E. A. Sothern, Dion Boucicault, James H. Hackett, Adelaide Ristori, Lester Wallack, Ben De Bar, James E. Murdoch, Laura Keene, John E. Owens, Henry Placide, John McCullough, Matilda Agnes Heron, Frank Chanfrau, George Holland, Adelaide Neilson, William Warren, Charles W. Couldock, Mrs. Scott-Siddons, Wyseman Marshall, Joseph Proctor, Charles Wheatleigh, Charles Currier, Mrs. John Drew, W. E. Sheridan, Robert H. Craig, Mrs. John Sefton, Mrs. John Hoey, Charles Albert Fechter, Henry Irving, Daniel E. Bandmann, Fanny Kemble, George Frederick Cooke, Mrs. Sarah Wheatley, Adah Isaacs Menken, Barry Sullivan, E. L. Davenport, Frank Mayo, Peter Richings, Eliza Logan, John Sefton, Thomas Abthorp Cooper, William R. Blake, William Evans Burton, Thomas S. Hamblin, W. B. Wood, Dan Marble, Ernesto Rossi, Anna Cora Mowatt, Mrs. Harriet Holman, Barney Williams, John R. Scott, Susan Denin, Gustavus Vaughan Brooke, John Collins, Mrs. Anna Marble, Julia Dean, James W. Collier.

CHARLES SAINT THOMAS BURKE.

Charles Saint Thomas Burke, a famous comedian, was born in Philadelphia, Pa., March 27, 1822, and first appeared on the stage in 1825, as Cora's child, in "Pizarro," at the Chestnut Street Theatre, Philadelphia. He first acted in New York on Sept. 3, 1836, at the National Theatre, Leonard and Church streets, when in his fifteenth year; he acted the Prince of Wales, in "Richard III," to J. B. Booth's Gloster. Later in the season he was seen as Prince John, in "Henry IV," and as Inis, in "Ion." Long before that his mother (Cornelia Frances Thomas) had married Joseph Jefferson (the third).

Mr. Burke shortly after went West with his parents, and was not again seen in New York until Feb. 19, 1847, when he acted Ebenezer Calf, in "Ole Bull," and Diggory, in "The Spectre Bridegroom," at the Old Bowery Theatre. He acted Iago in a travesty of "Othello," Nov. 6, 1847. In the Summer of 1848 he was at the National Theatre (Purdy's) with F. S. Chanfrau, as acting manager. Then he went to Burton's Chambers Street Theatre in the Spring of 1849, in "Illustrious Stranger," but he became so great a favorite with the audiences that Burton grew jealous and dismissed him, and also succeeded in using his influence in keeping him out of the Broadway theatres—so much so that Burke could never get an engagement in a West side theatre, but continued in the Bowery.

He opened at the Old Bowery as Job, in "The Banker's Bill," and made his last appearance on the stage Feb. 11, 1854, at the Chestnut Street Theatre, Philadelphia, as Ichabod Crane, in "Murrell, the Land Pirate." His first wife was Margaret Murcoyne, who died in 1849. His second wife was Mrs. Sutherland. She was the mother of Ione Sutherland, who adopted her step-father's name and became Ione Burke.

Mr. Burke died in Leonard Street, New York City, Nov. 10, 1854, from consumption, and was buried in the grave with his mother, in Ronaldson's Cemetery, Philadelphia.

He died a relatively young man. He was a fine mimic, had a merry eye, a sweet voice, was a superb dancer, and played the fiddle "like an angel."

As Rip Van Winkle he was excellent. The lines, "Are we so soon forgot when we are gone?" belong to Burke, not to Boucicault. Burke gave Jefferson the play of "Rip Van Winkle," and begged of him not to drink or gamble. He was the original Caleb Plummer, in "The Cricket on the Hearth," but not the

CHARLES SAINT THOMAS BURKE.

original Solon, in "The People's Lawyer," as has been often stated, but he was the first man to make anything of note of the character. George G. Spear, who died at the Forrest Home, was the original Solon.

Burke's admirers even at this late date still speak enthusiastically of him. His comic Iago, his Clod Meddlenot, and his Mr. MacGreedy, as well as his Kazrac, in "Aladdin," and Met-a-roarer, with imitations of Forrest, were excellent.

Next Week, Mrs. Hamblin.

ANDREW MACKAY—A Veteran Showman.

We reproduce a splendid likeness of Andrew Mackay, one of the oldest and best known traveling managers still before the public. Mr. Mackay, as will be noticed by a glance at his photograph, has a strong personality, and this very quality of his make-up enters largely into his work.

Few men have more friends in the profession and among newspaper men than has Mr. Mackay, who is a thorough theatrical man, and knows every phase of the business end of the game.

Among the many attractions that Mr. Mackay has been connected with as agent, manager or proprietor, may be mentioned the Peck and Berger Families, Swiss Bell Ringers; Caroline Riching's English Grand Opera Co., Adah Richmond Opera Bouffe Co., Edwin Booth, Joseph Murphy, Mr. and Mrs. William Florence, Mrs. Langtry, Fanny Davenport, W. Henry Rice Minstrels, Schoolcraft & Coe's Minstrels, Hemming, Cooper & Whitby Circus, Madame Lake Circus, Burr Robbins' German-American Shows, Bostock's Wild Animal Shows, and his own attraction, Mackay's European Circus, which has exhibited at all expositions since the Centennial at Philadelphia, in 1876.

MINISTERIAL PRAISE.

Sermons Preached Indorsing "The Return of Peter Grimm."

Sermons were preached on "The Death of Peter Grimm" after the engagement of David Warfield. Rev. Louis G. Hoeck, of the Church of the New Jerusalem, declared: "It throws a great halo of light around the subject of death that ought to be a comfort to all who mourn the loss of friends or of children."

IN SUPPORT OF JOHN MASON.

Included in the company to support John Mason, in "As Man Thinketh," Augustus Thomas' new play, are: Walter Hale, Chrystal Herne, Amelia Gardner, William Sampson, John Flood and Charlotte Ives.

MARY GIBSON ILL.

Mary Gibson, who has been featuring Snyder and Berlin's latest song productions, is ill at St. James' Hospital, Butte, Mont.

This Week's New Vaudeville Acts

TO BE REVIEWED NEXT WEEK.

FRANK KEENAN (new act), Fifth Avenue.
LUPITA PEREA, Victoria.
THE WORTHLEYS, Victoria.
FRED WRIGHT JR., American.
JERE GRADY AND COMPANY, Alhambra.
THE FRANCOIS, Alhambra.
BERNARD AND DOROTHY GRANVILLE, Bronx.
KLEIN BROS. AND BRENNAN, Bronx.
REID AND HADLEY, Miner's Eighth Avenue.
"THE DARLING OF PARIS," Orpheum.
WARD AND CULLEN, Orpheum.
O'BRIEN HAVEL, KYLE AND COMPANY, Orpheum.
DR. COOK, Manhattan Opera House.
MCWATTERS AND TYSON, Grand, Brooklyn.

THEY TELL ME
(CHICAGO.)

INCIDENTS AND ACCIDENTS IN VAUDEVILLE, BURLESQUE, MUSICAL COMEDY AND DRAMA.

BY L. WOLFE GILBERT.

"OLD RELIABLE"—what a beautiful and most appropriate title for this, the oldest and most respected theatrical journal published. It is obviously a case of the survival of the fittest, but not alone is it commendable because this non-subsidized sheet has outlived all others, but because it has never stooped to do what some other theatrical weeklies have done to maintain its existence and keep it on a paying basis.

On its fifty-eighth birthday it stands before you an ideal theatrical publication, and its record speaks for itself. It has no axes to grind, is controlled by no interests, except the interest it has in the life and uplifting of the stage and its exponents. The greatest compliment to THE OLD RELIABLE is the esteem in which it is held by the rank outsider, the non-professional, who knows of no other publication. If he has a friend in theatricals and he wishes to know his whereabouts, or if he is interested in his success, etc., he buys THE OLD RELIABLE.

I take it upon myself to say that I don't think THE OLD RELIABLE claims, nor thinks, it is infallible or perfect, but it may modestly claim that it is nearer perfection than any other theatrical weekly.

They Tell Me takes this means of congratulating the staff (the "pen" of OLD RELIABLE) on this, the fifty-eighth birthday since the inception of CLIPPER.

Well, here goes for some more *humble effort*. Just a moment and then I'll commence. I just thought of it—I think my father (God bless him), in his abrupt way, paid THE OLD RELIABLE quite a tribute upon my first contribution to this paper, my maiden "They Tell Me." I sent him a copy of it, and dad wrote me a letter, an excerpt of which follows: "I'd like to know what a grand old paper like that wants with your *ravings*."

Just received a letter from the Ted Snyder Music Co., from *Berlin*. "I didn't know that had an office in Germany." No, No! I mean "Izzy Berlin."

It seems that Joe Welch did a "flop" (a rare occurrence) in a small time house here, namely, Sittner's *(you're "shut")*. A stage-hand standing outside was heard to say: "Yes, the bigger dey come, the harder dey fall."

I note that Mrs. Doc. Munyon played her hubby's home town (Philly) a week or two ago. *What's the matter, Doc., can't you "cure" her?*

Mrs. Prevost presented Howard Prevost, of Rice and Prevost, with an eight pound baby, whose name shall be Frances Jessie Prevost. Howard says she is a natural acrobat, for two days after Jessie was born she started doing bumps—*she fell off the bed.*

George *Guhl*, of Adams and Guhl, denies that he is the originator of *gulash*. He says it was done 'way before his time.

"The Girl I Love," a new musical show, opened at the La Salle, and was a real big hit. Two of the "most worthy of mention" were Harry (Bugs) Lyons and Walter Pearson. Both boys are emigrants from vaudeville.

Aaron Kessler is very much interested in "Pickings from Puck." He *picked* Eva Puck from the Puck Family, and I must say, Aaron, congratulations. "Very good pickings."

Benny Welch told me that next season he will go back to his first love—*burlesque*. You know the old saying, the first love is always the best. And I certainly think such is the case in this instance and most others. Burlesque right now is the *most certain* and *reliable* of show business. The show is routed before it opens, and rarely does a show close on account of bad business, or for any other reason. If a show is in bad condition after it opens, on some occasions shows have been known to close for a week or two, at the most, and then a new show is put on and things re-organized. But these are rare occasions. The majority of shows open and play from thirty-eight to forty consecutive weeks, and the organizations are like one big, happy family. The burlesque routes in either wheel have very few big jumps, and, summing it all up, I think I can safely say that burlesque is the *surest* part of theatricals for the average actor or actress.

Chicago was the seat of a great victory for the White Rats this past week. The White Rats went out on strike against the Coxe Agency, in town here, and one or two houses of the local S. & C. chain. The "order" asked that three acts which had been canceled should be paid their salaries in full, and that the Illinois State contract be exclusively used, and, if I understand it rightly, *none but White Rat* acts should be played. The battle was won without a struggle from Mr. Cox, but in the other houses the acts were *called out*. Anyway, *all* the Rats asked for was granted, and everything is once more harmonious in the Windy City.

Frank Bush was playing a big small time house in town here this week, and he also (as usual) played our hotel lobby, and I'll wager his actor-audience in the lobby was just as enthusiastic as his theatre audience.

Since *Pelkie Barron* left the Grant Hotel for New York, Lester Bernard became *mayor*. I wonder who will be Lester's successor when he opens on Inter-State time, March 5?

John Birch is not "The man with the hats." You should see Louis Mann—he's got the oddest shapes I ever saw. "Take it off, Louie, I know you."

George Lashwood must have lost his "latch-key." He didn't have it when I saw him at the American, the other night.

Frank Hartley (I wonder where he hails from) is certainly the niftiest juggler I've seen in many moons. The American Music Hall audience approved the aforesaid by making him the applauding hit of the programme, of opening after an intermission, of opening, after the intermission.

"The well known team of Muckenfuss and Rosalie are *finished* with the *Inter-State time*."

Vaudeville pun.

Query—What puts a man in bad; is it the company he keeps?

Answer—No, it's *the association*.

The weekly vaudeville parody-popular-song chorus is on Irene Franklin's phenomenal success, "Red Head." It is dedicated to "Do you recognize the profession-actor" who goes in to see one of his brothers work:

Dead-head, dead-head,
You're a flat-head,
Bone-head, you sit there like a sap-head.
Swell-head, mush-head, you get red-head
When the other actor makes a hit—
Pin-head, thin head, you butt-in head,
Dense head, hard head, marble-skull head,
While the act is working hard,
You sit there flirting with a "blonde."

The Rossow Midgets are playing the *small* time around Chicago.

All the actors are *getting it in the neck* from Dr. J. Pitts. He is a throat specialist.

I understand Rockefeller owns the Childs restaurants. Why don't he practice what he preaches. *Two up! Griddles and Coffee.*

Note that Martin Beck was elected president of the Western Vaudeville Ass'n. All that he doesn't control West of Chicago now is the Pacific Ocean.

If anyone should ask you, tell them I am *still* in vaudeville—*very still.*

Little Sidney, of the Morris office, *booked* his first date. It was his *"maiden effort."* Congratulations. Give my regards to Mabel.

Harry (Rolls) Wardell is here with the Hippodrome Aggregation. It is rumored he is engaged to one of the midgets.

Baron Nat Golden and Wash. Martin were in town last week, rehearsing their new act for next season, "The Advance Kids; or, Ahead of the Show."

Well, dear readers, with your permission I'll bid you adieu, hoping and trusting that I will be with you on "OLD RELIABLE'S" fifty-ninth birthday, and make merry again. Meanwhile—

Watch next week.

Stock and Repertoire.

Jack Woodford Joins Dwight Players.

Jack Woodford, of the old Woodford Stock Co., has joined forces with the Albert Dwight Players, at the New Robinson, Cincinnati. This company is drawing capacity houses at the remarkable tariff of 5 and 10 cents for stock plays.

The Stock Companies at Indianapolis.

George R. Benton's Stock Co., at the Majestic, Indianapolis, will include: Martha Boucher, Chas. Peyton, H. P. Coffin, Thomas Halls, Thos. Chatterton, Lucille Spenner, Florence Johnston, Frank Thomas, Lea Ramonde, Raymond Walburn, J. Cannon and Eugene Moore.

The Park will be occupied by George Arvine's Players, and a stock company is booked for the Murat.

JESSIE SHIRLEY, of the Shirley Stock Co., has been removed to her home, convalescing from the effects of a recent operation.

LILLIAN KEMBLE has rejoined the Olympic stock at Cincinnati, O., after a spell of typhoid fever.

JOHN J. KENNEDY, who closed with the Belasco Stock Co., at Los Angeles, Cal., has returned to New York. He is engaged for the Poli Stock Co., in Springfield, Mass., in May.

THE STOCK COMPANY at the Bijou, Perth Amboy, N. J., includes: June Agnott, Anna Turner, Phyllis Robinson, Jos. D. Clifton, J. Jos. Murray, Charles Ross, T. H. Roberts, Thos. Patton, and H. W. Jones. Hildred Burchard presents illustrated songs between the acts.

ELIZABETH STEWART has replaced Marjorie Rambeau, with the Burbank Stock Co., Los Angeles, Cal. Ethel Von Waldron has also closed with the company.

VICTORIA MONTGOMERY has replaced Gertrude Perry, with the Poli Players, at Norwich.

JAY HUNT has leased the Cook Opera House, Rochester, N. Y., and will open it next week with a stock company.

Deaths in the Profession.

OWEN B. CURTIS, Jan. 25.
GEORGE A. RICH, Feb. 7.
THOMAS TRANSFIELD, Feb. 7.
ELLA HEAZLIT, Jan. 18.
MME. BELLE BALDANZA, Jan. 18.
DR. H. W. WOOD, Feb. 7.
DAVID A. STRONG, —.
WALTER BROWNE, Feb. 9.
CHARLES T. K. MILLER, Feb. 9.
MARY BEAGLE, Feb. 8.
HENRY F. DIXEY, Feb. 10.
HENRY SUTTON, —.
HELEN GORDON, Feb. 5.
Notices on the above will appear next week.

LETTY LANE

THEODORE MORSE'S Latest and greatest Song Hit. Fine lyrics by JACK MAHONEY. Something on the style of "I've Said My Last Farewell, Good-bye." Dandy single number, and the best double or quartette number ever written. Send for it at once. It will be the hit of your act.

GOOD-BYE, BETTY BROWN

The best patriotic march song published. Four bars of "Swanee River" in the chorus, together with an ideal, original melody, makes this number a sure-fire hit.

OH, YOU RAH, RAH BOY

A typical THEODORE MORSE college march song. It is as good, if not better, than his "He's a College Boy." "Nuff Sed!"

I Just Can't Keep Away From You

A boy and girl duet song. Music by THEODORE MORSE. Words by JACK MAHONEY. This is an exceptionally clever number.

HERE'S THE SONG RIOT

TO ARMS! TO ARMS!

(THERE'S A RING AROUND THE MOON, WHOOP, MY DEAR!)
This is the only fairy song on the market. Get it, it's a scream. Words by DICK RICHARDS. Music by THEODORE MORSE.

IF THIS ROSE TOLD YOU ALL IT KNOWS

A beautiful Ballad by THEODORE MORSE and JACK MAHONEY Commented upon by the leading critics as being the peer of all high class songs issued in recent years. The Show World, of Chicago, mentions it on a par with "O, Promise Me."

THE JINGLE OF JUNGLE JOE

Music by THEODORE MORSE. Words by JACK MAHONEY.
A worthy successor to their other Jungle Song.

Good Fellowship Begins At Home

A Philosophical and very impressive number.
Words by JACK MAHONEY and Music by THEODORE MORSE. Makes a good "Talking" song.

NOTICE--Any kind of song for any kind of act. State the style of song you use, when ordering.

THEODORE MORSE MUSIC CO., 1367 Broadway, New York City
Chicago Representative, TOM MAYO GEARY, Oneonta Bldg., Clark and Randolph Sts., CHICAGO, ILL.

MERIT WINS

KRAMER and SPILLANE

SENSATIONAL HAND ACROBATS

Formerly KRAMER AND SHECK. Not the Greatest Understander, but one of the Finest Examples of MUSCULAR DEVELOPMENT.

Formerly BELLCLAIRE BROS. Not the Greatest Top Mounter, but the one who helped to make the name of BELLCLAIRE Bros. a success both in America and Europe.

Played the OLYMPIC, NEW YORK, SUNDAY, FEB. 12, scoring tremendously, and are booked solid for six months. Going West at once
MANAGERS AND AGENTS, WATCH FOR THIS ACT. BERNARD BURKE, Representative

FRANK C. REILLY

210 East 12th Street, New York
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A1 CHARACTER ACTOR, not less than 5 ft. 9 in.; age, not over 35; for week and three nights. Must have wardrobe. Salary, twenty-five. Can use Good, Hustling AGENT. Address
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A 90-foot Top with two 30-foot Middle Pieces, sixteen lengths of 9-tier Blues, 200 Folding Chairs, Portable Stage, Scenery, Gale Lights, Poles, Stakes, Small Piano, Marquee, in fact everything required to complete a first class show of this kind, including eight Baggage Wagons, Ticket Wagon and Band Wagon. Could be used for Vaudeville, Tom or Rep. $1200 takes all, worth double. Address
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BLANCHE RING'S SENSATIONAL "WHOOP 'ER UP" "JOIN IN THE CHORUS" SONG

LYRICS BY **HOWARD ATTERIDGE**

YEA, BOYS! LET'S HAVE A TIME!!

MUSIC BY **PHIL SCHWARTZ**

FIRST VERSE:
Come down to the corner some Saturday night,
The boys will be there, and the boys are all right.
There's Jimmy, and Johnny, and Ferdinand, too,
When you get acquainted you'll find it's some crew.
You bet they're good fellows and great little pals,
And nothing can scare them, not even the gals.
Gee, what they will do, why nobody can tell,
But here's the idea of their college yell:

CHORUS:
Yea, Boys! Let's have a time!
Yea, Boys! Do it up fine.
There's a big time a-coming, so let's give a cheer,
What do we care, for the gang is all here!
Yea, Boys; Get in the game,
One more! I'll take the same.
We will do the old town, and we'll paint it up brown,
So, Yea, Boys! Let's have a time!

SECOND VERSE:
"'Tis always good weather" when you're with the boys;
We don't think of troubles, it's only of joys.
It's "What will we do? or "Let's have a drink,"
It's "Here is good luck," as the glasses they clink.
The world is all sunshine, the skies are all clear,
We're glad just because of the fact that we're here.
Come on down and seen them, and get in the ring,
And join in the chorus as we start to sing:

VICTOR KREMER COMPANY, 108 Randolph St., Chicago

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Can Offer Good Standard Vandeville Acts Immediate and Consecutive Booking, covering a Period of MORE THAN ONE YEAR, for the following "COMBINED TIME"

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Burlesque News.

THE KNICKERBOCKERS (Eastern).

At the Columbia Theatre, New York, Louis Robie's attraction, which has been fully reviewed during the season, opened to a large holiday house, Feb. 13. The bill includes: "Reno, or Racing for a Divorce," with Beattie Evans, John E. Cain, Snitz Moore, Harry Holden, Eugene Kelly, Fred Evans, Violet Rio, Lucy Harron, Zella De Mar, May Miller, Beatrice Campeau and Rose Palmer in the cast.

The olio has Kip and Kippy, Geo. B. Reno and company, in "The Misfit Army;" Holden and Harron.

The Love Kiss is the title of the burlesque.

The Daniels' Benefit.

The demand for seats for the benefit to Manager Charles Daniels, of the Casino, Brooklyn, was such that the supply was exhausted long before the curtain went up on the show Tuesday night, Feb. 14.

A description of the affair will be given next week.

Columbia Trustees Engage Counsel.

The trustees of the Columbia Amusement Co. having been served with papers in a suit for the dissolution of the voting trust, organized several years ago, have engaged John B. Stanchfield as special attorney, to look after the matter. The affidavit on which the papers were issued were signed by Gus Hill, Harry C. Bryant, Peter S. Clark and Fred Irwin.

Burlesque Manager Marries.

Darwin R. Williams, manager of the Tiger Lilies Co., and Dora Winters, whose name in private life was Elizabeth Dora Bintz, were married on Feb. 1, in Omaha, Neb., at the home of the Rev. E. Julius Frese, who officiated.

Twenty Weeks Over S. & C. Circuit.

Kaufmann and Sawtelle, character singing and musical act, with the Moulin Rouge Burlesquers (Western wheel), have signed for twenty weeks over the Sullivan & Considine circuit, opening week of May 14 at the Empress Theatre, Cincinnati, O.

Will Roehm Out of Show.

Tom W. Miner relieved Will Roehm as manager of the Jardin de Paris Girls (Western wheel), and placed W. Bentley in charge of the show.

Cycle Champion for Burlesque.

Elmer Collins, motor paced champion cyclist, joined the Sam T. Jack Co. (Western wheel) at the Avenue Theatre, Detroit, Mich., Sunday, Feb. 12, as an extra attraction.

House Manager Appointed for New Eastern Wheel House.

The manager of the Columbia Theatre, Chicago, Ill., the new Eastern wheel house, will be E. H. Woods, the well known publicity promoter. He was connected with leading circuses, and was also manager of the Casino Theatre, Philadelphia, Pa., for the season 1909-10. The opening has been put back to Feb. 26, on account of troubles with the labor unions. The house will be a revelation in burlesque theatres.

Richy Craig and Wife to Double in Act.

Richy W. Craig, principal comedian and producer for the past two seasons with the Cozy Corner Girls (Western wheel), will put on a new sketch, assisted by Dorothy Blodgett, entitled "Back from the War," written by a well known author. It has plenty of comedy and pathos.

Alice Greth Joins the Eastern Star.

Alice Greth, one of the show girls, took her degree in Alcyone Lodge, A. F. M., Eastern Star, Thursday, Feb. 12, at Masonic Temple, New York. Her husband, Claude E. Greth, property man with the show, is a member of Pacific Lodge.

Mr. and Mrs. Bob Manchester Go Back Home.

Bob Manchester, accompanied by his wife, left Friday, Feb. 11, for his home in Painsville, O., after a two weeks' stay with his show, the Cracker Jacks (Eastern wheel). Mr. Manchester has in preparation for next season a novelty which will create some talk.

Bids to Be Opened for New Western Wheel House.

The Empire Theatre Co., of Baltimore, Md., will open the bids for construction on the new Western wheel house in Baltimore. A clause in the contract stipulates that the house must be ready by Aug. 1. A large sized bond must be put up by the contractor who receives the work.

Jennie Austin Pleased Cincinnati.

Cincinnati raved over Jennie Austin, the dainty little creature, who played Bertha Shinestein in the burlesque staged in Follies of New York and Paris, at the Standard. Critics hailed her as another Mabel Barrison, and predicted that she would soon be seen starring in a brighter musical constellation in the Thespian firmament.

CORA LIVINGSTON, champion female wrestler, has signed a two year contract with Tom W. Miner, to be under his personal management.

HENRY ARMER, the well known musical director, is now the director of the Star and Garter Theatre, Chicago, having replaced Mr. Spooler, who has joined Chas. Robinson's Crusoe Girls Co.

WINIFRED GREENE, who for the past season has been leading soubrette, doing her vaudeville act in the olio with Clark's Runaway Girls Co., will leave the show Feb. 18, at the Casino Theatre, Philadelphia, to re-enter vaudeville.

ED. F. RUSH sailed for Europe Feb. 14.

THE NEW COLUMBIA THEATRE electric sign flashed up and down Broadway for the first time on Monday night, 13.

OUT OF TOWN NEWS

Boston, Mass.—Business has been excellent, for we have been getting some really good productions.

HOLLIS (Rich, Harris & Frohman, mgrs.)—John Drew will open the second and final week of his annual Boston engagement, Feb. 13, in "Smith." Beginning 20, "The Spendthrift," for two weeks.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Sam Bernard, in "He Came from Milwaukee," opens his second and final week 13. "The Fourth Estate" 20.

BOSTON (Frohman & Harris, mgrs.)—Julian Eltinge last week, in "The Fascinating Widow." The performance is delighting and very amusing. Second week, 13.

PARK (Harris & Frohman, mgrs.)—William H. Crane opens his third and final week, in "U. S. Minister Bedloe," 13. "The Commuters" 20.

TREMONT (John B. Schoeffel, mgr.)—"The Follies of 1910" opens its sixth week 13.

COLONIAL (Frohman, Rich & Harris, mgrs.)—"The Dollar Princess" opens its fifth week 13.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—"Madame X" opens its eighth week 13.

GLOBE (U. S. Amusement Co., mgrs.)—"The Rosary" opens its eighth week 13.

BOSTON OPERA HOUSE (Henry Russell, mgr.)—Week of 13: "La Gioconda," "Manon," "Tosca," matinee performance of "Hansel und Gretel," preceded by "L'Enfant Prodigue," "The Girl of the Golden West."

CASTLE SQUARE (John Craig, mgr.)—"The Road to Yesterday" closed 11. Mr. Craig announces "Faust" week of 13.

GRAND OPERA HOUSE (Geo. W. Magee, mgr.)—Week of 13: "No Mother to Guide Her." "Bunco in Arizona" week of 20.

KEITH'S (B. F. Keith, mgr.)—Week of 13: Maclyn Arbuckle, in "The Welcher;" "The Courtiers," Bert Levy, the Bloomquest Players, in "Nerve;" Tempest and Sunshine, Felix Adler, Three Livingstones, Goodrich, Murray and Gillam, Rathskeller Boys, Wentworth, Vesta and Teddy, daylight motion pictures.

HOWARD (Geo. E. Lothrop, mgr.)—Week of 13: Miner's Bohemians. Extra: U. S. A. Boys, Wangdoodle Comedy Four, Silverettes, Sperling and Baro, Sacho and Vallin, James Gray, Howardscope. Week of 20, Imperial Burlesque Co.

AUSTIN & STONE'S (J. C. Patrick, mgr.)—Week of 13: Curio Hall—Fat ladies' meeting, Walton and La Pearl, gymnasts; Mons. Manning, musical act; Pegasis, three-legged horse. Stage—The Murrays, Joe Harrison, the Warrens, Pete Murray, Frank Walsh, Fritz Peterson, and motion pictures.

LOEW'S ORPHEUM (V. J. Morris, mgr.)—Week of 13: De Costo Bros., Barrows and Milo, Clara Nelson, Fulgora, the McCarvers, Franklyn Ardell and company, Kline and Clifton, Mason and Bart, Edgar Berger, Young and Young, Cole and Hastings, Laurie Ordway, Crable and company, Hanson and Bijou, motion pictures.

COLUMBIA (Harry N. Farren, mgr.)—Week of 13, Cozy Corner Girls. Week of 20, Miner's Bohemian Burlesquers.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—Week of 13, Dainty Duchess Burlesquers. Jersey Lilies 20-25.

GAIETY (Geo. H. Batcheller, mgr.)—Week of 13, Trocaderos. Columbia Burlesquers next.

PALACE (I. M. Mosher, mgr.)—Week of 13: Huxtables, Lena Penaud, Davis and Davis, Spessardy's trained bears, the Meek Trio, Bryant and Saville, Percy Keefe, Arthur Kimball, Walters and Violette, Seven Olivas, Brennan and Cawley, Jackson and Le Roy, Jack Carley, Mae Hubert, motion pictures.

BEACON (Jacob Lourie, mgr.)—Week of 13: Ernie and Ernie, Leavitt and Falls, Barney First, Queen and Long, Diette and Moran, Von Hoff, Nita Carmee, James Sculley, motion pictures.

PASTIME (M. Murphy, mgr.)—Week of 13: Katherine Heald, Charles Grinnell, Hanson and Dewey, Kirwin and Gray, motion pictures.

BOWDOIN SQUARE (G. E. Comerford, mgr.)—Week of 13: Montrose Troupe, Aerial Barbours, Kennedy and Lee, Nellson's Aerial Ballet, Bertha Carlson, motion pictures.

WASHINGTON (Nat Burgess, mgr.)—Week of 13: Beauvais, the Meeh Trio, the Bodreaus, Retti Murri, Butler and Le Marr, Tom Killeen, De Grace and Gordon, Alice Lincoln, motion pictures.

OLD SOUTH (Nat Burgess, mgr.)—Week of 13: De Blake's Circus, Mons. Forber, R. G. Tompson, Elsie Gray, Burton and Primrose, Harding and Joyce, Lane and Hamilton, Verdi Trio, motion pictures.

NEW NICKELODEON (A. L. Wolffe, mgr.)—Week of 13: Curio hall—Alias Kid Canfield, ex-green goods man; Prince Mungo, Tednar, comedy magician; Silvia and her performing dog, Skinks. Theatre: burlesque, vaudeville and motion pictures.

HUB (Joseph Mack, mgr.)—Week of 13: T. F. Thomas and company, Eldoy and Clifton, La Petite Emelie Troupe, Deltorelli and Glissandro, Lee and Allen, motion pictures.

NOTES.—Bijou Dream, Savoy, Scenic Temple, Star, Premier, Crown, Comique, Queen, Unique, Jolliette, Empire, Potter Hall, Orient, Liberty, Roxbury, Winthrop Hall, Zenicon Temple, Congress Hall, Olympic, Supreme and Gordon's give motion pictures and illustrated songs.....Edna Carruthers, a Brooklyn girl, who broke her ankle while on the stage, in "The Balkan Princess," has recovered sufficiently to rejoin the company....Cecil Kern, of "Madame X," was robbed of $105 while boarding a car in the subway last week.

SECOND SEASON WITH MOULIN ROUGE BURLESQUERS

OSCAR KAUFMANN and VICTORIA SAWTELLE

THE NEW YORK CLIPPER, Jan. 14, Says:

"Here's the pair! Oscar Kaufmann and Victoria Sawtelle hove in sight, and at the conclusion of the act the applause was slipped over in bunches. This couple were the first to get the house warmed up, and they did it in a hurry. Oscar and Victoria peddled some character singing and violin and 'cello playing that were the goods. Victoria, as a character singer, is some class, her best song being "Gallagher," and being put over in great style. The Kaufmann gent plays the violin and 'cello, and this party 'can eat' those two instruments."

CHARACTER SINGING AND MUSIC
OPEN IN ONE, SPECIAL DROP
Open May 14, on Sullivan and Considine Tour, at the Empress, Cincinnati, O.

7 GENUINE DIAMONDS Set to Look Like $300 Gem!

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Greatest Genuine Diamond Jewelry Innovation and Sensation in Years. "A $300 flash for $30" cash.

$30 AFTER you have examined the goods in your express office!

Patented 1909.

DESCRIPTION—Each ladies' ring, men's ring, men's stud or scarf pin and ladies' earscrew is set in platinum with SEVEN PERFECT BLUE-WHITE GENUINE DIAMONDS, imported direct from Amsterdam by us. The setting of platinum is firmly held in 14k gold and the work is so marvelously ingenious that the seven diamonds seem to blend; GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A $300 DIAMOND. Not the old, flat cluster effect, but the raised setting, TIFFANY STYLE. If you want the most wonderfully beautiful bit of jewelry on the market to-day, at absurdly low cost, send us a postal card, (but no money), ordering pin, stud or ring (giving size of finger with piece of string), and we will ship at once. Open the package in your express office. If not all we claim for it, keep your money, refuse the goods, and we will pay the express charges both ways. Choice of any article, set with 7 genuine diamonds set to look like one, $30; other sizes at $40, $50, $60.

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The Original American Soap Bubble Manipulators

Engaged by RICHARD PITROT in Europe in 1905 to appear in America in 1906; first produced at Proctor's Theatre, Newark, in 1906.

THE FIRST TO MAKE BUBBLES IN AMERICA

Hap Handy and Company, in Soap Bubble Manipulations

If a real novelty is worth all the money that people claim it is, Hap Handy should be a millionaire, for he has one of the newest introductions under the sun. Handy's novelty is a soap bubble act, and strange as it may seem, he demonstrates that the blowing of soap bubbles is an art, and practically a science. He and Mrs. Handy—who was at one time famous as Diana, a vocalist and dancer of enviable reputation here and abroad—present an act that stands alone, for nothing like it has ever been seen in Eastern vaudeville. They were hailed as "the goods" at the Hudson, Union Hill, last week.

After a little talk between Mr. and Mrs. Handy, the latter sings in a sweet, well trained voice, and Handy then brings out his soap bubble case, for he is supposed to be a vender of soap. The soap and water combinations are concealed in a neat little leather case, and the team begin to blow bubbles.

Bubbles are made to run up and down a stick held by Mrs. Handy, and a bubble dances along a tight rope manipulated by Mr. and Mrs. Handy. Smoke is blown into big bubbles, and Handy, by a quick blow with a stick, cuts these bubbles in two. One bubble is cut into four smaller ones, and numerous things are performed that seem absolutely impossible.

One big trick is the cutting of a smoke-filled bubble in two, and the pressing by Mrs. Handy of these two smaller bubbles into one large one again. As a finish Handy blows a number of small bubbles, and plays billiards with them, making two, three or four caroms at times. The act is one that cannot fail to create talk, as it is something for which vaudeville is always crying—A Novelty. About sixteen minutes are taken up, on the full stage. —HANK, in THE CLIPPER dated April 18, 1910.

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Appolo Theatre, Wheeling,	$2,472.15	Week	Champaign, Ill.,	$577.40	One Night	Moline, Ill.,	$498.70
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He has appeared with Charles Richman's Co., "The Revellers," and Preston Gibson's latest company, "Drifting;" is now preparing to return to vaudeville.
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THE HUMOROUS SIDE OF VAUDEVILLE.

BY P. RICHARDS.

There is hardly any field for observation which offers as much good material to the humorist, and has been as little exploited, as vaudeville.

I don't mean *that* vaudeville which we see from "front," together with the spectator who purchases his ticket at the box office, and, seating himself comfortably in one of the front stalls, wipes his eye-glasses and, fortifying himself behind a big evening paper, "dares" the comedians to mak him laugn.

We all who are connected with the "show" business in one capacity or the other, know that the humor thus dispensed from the boards of vaudeville, is not genuine, but merely business, like every other—we have seen the funny man cry and the strong man weaken, behind the scenes—the tempting goose means to us only an ordinary piece of stage property. Nor do we have to ponder long over the whereabouts of the vanishing lady!

We are aware of the fact that the tramp comedian (after having gracefully acknowledged half a dozen curtain calls) is gruffly murmuring something about a "rotten audience," and calmly removing his make-up, will slip into his sealskin overcoat and, lighting his perfecto, will get into his automobile to fly to his palatial home and into the arms of his loving wife—perhaps! His humor is being paid for at the rate of $5 a word (while he is paying his joke writer 5 cents a "gag"), thus the fun is all on his side.

THE TRAMP COMEDIAN'S CURTAIN CALL.

But when I speak of the humor of vaudeville, I am refering to the unexpected, to the many witty sayings and funny situations which transpire without any intent or premeditation on part of the "party of the first part," behind the scenes, on the road or in the boarding-house for instance. Not often is the artist himself aware of the humor thus displayed, just as rarely is he alive to the beautiful scenery which he has almost constantly the opportunity of enjoying.

Well do I remember one of my professional friends who had just returned from God's country—sunny California—summing up his impressions of the trip, and giving the "sleep" poker game at his hotel in Los Angeles and the pretty waitress at the boarding-house in Sacramento first place among his reminiscences.

Thus I suffered another sad disappointment when I resolved to write this present article, and, trying to make it easy for myself, sent a stereotyped letter to several artists of my acquaintance, asking them to let me have some funny stories out of their undoubtedly brimful bag of reminiscenes, "just a little *humorous* incident which would make good reading and would bear the virtue of a strong flavor of truth besides."

How very few were the answers I did get, and how much fewer still were the *proper* answers to my request! Oh, for that clever comedian, then the hit of the Apollo Theatre programme, who buncoes his audiences nightly into the belief that he is just as witty off the stage as "on"—and answered thus to my fervent appeal for a crumb of wit from the table of the rich:

"Dear Richards. Your receivt and you cann tell em in the States for me in your paper that i am the bigest hitt wich ever come over from america to this contrie."

As beforesaid, very little material for this or any of my previous articles did I gather by correspondence—most of it I had to catch for myself around the artists' table after the show, where they have eating and drinking galore, and reminiscences are dished up and exchanged—*that's* the time to exploit vaudeville and get the real fun out of it!

Says Max Berol-Konorah, now the esteemed president of the "Internationale Artisten Loge," about his extremely interesting trip around the world as the manager of Madame Konorah, the famous mind-reader and mystic calculator:

"In Burma one evening, when Madame Konorah was giving a performance at Rangoon, a Burmese strolled up to the door and asked what was going on. The manager described the performance. "I think I go in," said the Burmese in fairly good English, "how much?" "Three rupees to the best seats." "Too high, I won't go," said the Burmese, and started away. "Well, then take a ticket for the gallery," said the manager, "it is only one rupee." "That will do," replied the Burmese, "but tell me, *what is going on in the gallery?*"

Siam, Singapore and Penang were the next points of the itinerary. Generally Madame Konorah had native servants, as they were not expensive and very obedient. One of these "boys," as they are always called, even when old men, was always put in a sort of a uniform, which helped to advertise the company. It was a strict rule that while "on duty" he always had to be in uniform. One afternoon, in Penang, Madame Konorah's manager had occasion to call Subrati, a newly-hired young Malay, who spoke English. To his astonishment Subrati entered as nude as he was on the day of his birth. Being at once scolded for his impudence, he excused himself by saying: "Sahib has allow, when me no on duty, me can wear *citizen clothes.*" Happy tropics, where citizen clothes mean no clothes at all!

From there the company sailed for Manila. Here let us chronicle a little incident, illustrating the happy-go-lucky, yet cunning character of the Filipino. A small cake was required on the stage in the performance. Having seen some half-pound ginger cakes on the way in a bakery window, a Filipino youth, employed as a stage hand, was sent for one, but the price being 15 cents, two for a quarter (Mexican money), he was told to buy two and keep one for himself.

In a few minutes he returned, his mouth full to its capacity with ginger cake. He handed back ten cents and said, half choking with cake: *"There was only one cake left, Senor."* But all was not always plain sailing. In Canton Madame Konorah's manager was arrested because his show bills by accident were printed on paper of imperial yellow, a color sacred to the emperor, and it cost a lot of persuasion to convince the mandarins that it was all a mistake; in fact, if it had not been for the assistance of the American consul, Hubbard T. Smith, the composer of "Listen to My Tale of Woe" and other songs, the manager might have fared badly.

Alf. Meers, the comedian and principal of that popular wire act, the Three Meers, had the following funny incidents out of his artistic career "up his sleeve:"

A CASE OF MISTAKEN IDENTITY.

It was Jan. 16, 1899, and Meers, arriving late in the afternoon at Elberfeld (Germany), and having to open on the same night at the "Salamander," his first object, of course, was to get a burly German "Dieustmann" to convey the baggage to the theatre. Having succeeded in this, the carrier dropped his load right in front of the stage entrance, and, after receiving his proper remuneration, left "Alf." to his own fate. It was now necessary to get the paraphernalia on the stage, and, noticing a fat fellow cleaning the door, he asked him for a helping hand, which the latter was quite ready to do without asking any questions. Having accomplished the "job," Meers gave him a tip of fifty pfennigs, which was accepted with a smile and many thanks. Having gotten over the opening night, and being introduced to the Herr Director (a Mr. Haensler), the next morning he found he was no one else *than the help from the stage door!*

One day "Alf" was standing in Leicester Square, in London, just having left the "Cavour," when a cab, occupied by an old lady with a large parcel and a dog, stopped suddenly in front of him. She had the dog under one arm and the parcel under the other, and with this she was trying, and succeeded, to get out of the cab—but the worst was still to come. The streets were very muddy, and now to pay the driver! How was she to get to her purse, holding up her dress, without dropping either the dog or the parcel. A gentleman by birth and instinct, friend "Alf" offered his assistance, of course, which was readily accepted, and dog and parcel were thrust upon him. Having paid the cabby, the old lady said to him: "Cavour, please." "Alf" placed the dog in the Cavour entrance and returned the parcel to her, when she handed him 3d. for a tip. He refused, of course, and *tried* to explain to her that he was not by any means what she took him to be, but the old lady simply would or could not hear his utterances, but said: *"No, no, I insist; you really deserved your tip—good-bye."*

For once I caught our old friend, "Nick" Kaufmann, also in a talkative mood, and ready to deliver a couple of reminiscences from his great career as "daddy" of all trick cyclists.

"NICK" KAUFMANN MEETING HIS WATERLOO.

It was in his native town, Rochester, N. Y., and the law was still barring all bicycle riders from the public thoroughfares, when "Nick" ventured out in the streets on his new monocycle, then a perfectly unknown quantity. But he quickly fell victim to the ever-watchful eye of the law, and was promptly dragged before the tribunal. He had to be acquitted, however, as there was no law extant against *mono*-cycles. This short-coming of justice was immediately remedied, though, and the city fathers were called into a special session in order to extend that law also over monocycles and their unfortunate mounts.

When "Nick" was giving his first show at the old Lyceum Theatre in Chicago, he felt very much embarrassed to notice that his appearance with his monocycle on the stage was meeting with a very chilly reception on part of the audience, and considerable whispering and giggling made itself heard in the auditorium, and continued throughout his whole act. After finishing with the same and returning to his dressing room in disgust, he soon perceived the reason for the commotion in the audience when he accidentally glanced over the programme and saw himself billed as "the *monologist*" instead of "the monocyclist."

It was on Oct. 6, 1893—a most memorable date for "Nick," because on that day he met Wilfred Barber, his greatest rival in trick cycling, at the Washington Rink in Rochester, in a competition for points, and he was anxiously standing outside of the big hall in the midst of a large crowd of would-be spectators who were awaiting their admission.

While his eyes were glancing over the big posters announcing the night's match, he overheard the conversation of a couple of farmers, one of whom said, while pointing at Kaufmann's name, which was, together with Barber's, displayed very prominently on the bills: "I just hope," said he, "the Dutchman loses." "Why, he is an American, too," replied farmer No. 2. "He belongs right to this here town, and his father, they say, died in Libbey Prison." "Is that so?" remarked the first speaker. "Well, by gosh, then I don't care a darn *who* wins the match." (The match, by the way, was won by our old friend "Nick," after the hardest battle of his life, just by 8 points, 644 against 636, and lasted until 2.30 A. M.

Paul Conchas, the well known athlete, while juggling artfully with a huge piece of beef *a la mode* and some potato pancakes, contributed the following little reminiscences of his last visit to the United States:

Most everybody who has ever seen this sturdy artist perform in his great bivouac scene, will probably remember that the opening trick of his act consists of him lifting his comedy assistant, Newmann, who is wearing the uniform of a private soldier, slowly up to the height of his own chin, upon which he then balances the man for quite a while, and as Newmann confesses to the respectable weight of 174 pounds, this feat is quite a strain on Conchas—in fact, every pound of additional weight makes the trick the more difficult for him. Thus it happened one day in Philadelphia, at Keith's Bijou Theatre, where they had just arrived in time for their opening performance, that our friend seemed almost unable to lift Newmann off his feet, and it was only after a supreme effort, taxing his strength to its utmost that he could get through with the trick mentioned. After the act, while exchanging the uniforms for their street attires, Conchas was still wondering whether the all night's journey from Chicago had impaired his muscular power to such an extent that he had almost to forego his opening feat, when he noticed Newmann opening the knapsack which he had been wearing on his back during the performance, and taking from it *several big packages, containing about two hundred photographs*, which had been delivered to him at the theatre in Chicago when the trunks were already all full and about to leave for the depot, and which Newmann had therefore hidden and forgotten in *that* convenient receptacle!

Another time Conchas was to open in a country town as headliner of a bill of rather small acts, and, arriving at the destination, he made at once for the City Hotel, the swellest (such as it was) and most expensive hotel in town, leaving Newmann at the depot to take care of the baggage. The expressman came in due time to fetch the artists' trunks, all of whom (excepting Conchas) were putting up at an inexpensive boarding house in the immediate vicinity of the theatre. When he was about to put the latter's belongings with the rest of the baggage, Newmann stopped him, saying that *this* "stuff" was to go to the City Hotel. "Ain't that fellow Conchas one of the actors, too?" asked the expressman. "Yes, sure, but he is going to stop at the place I mentioned to you before." "Yes he is, I don't think," retorted the baggageman, with a sneer, and started again to hoist Conchas' trunk up to the rest of the baggage on his van. Once more Newmann assured him that he was positive this trunk was to be delivered at the City Hotel. Turning around to him, disgustedly, the expressman said: "And how much, can I ask, is your Mr. Conchas going to pay there a day?" "Four dollars a day," was the reply. Dropping the trunk, the man shook his head in sheer astonishment and gasped: "Sure enough, there is no mistake, then; this trunk *does really* go to the City Hotel!"

PAUL MILON, THE EX-STRONG MAN.

Now, Paul Milon, the ex-strong man, at one time manager of the acrobatic troupe of the Four Milons, spoke up and said that, while his extreme modesty did not permit him to tell any reminiscences of his own act, he had a good story for me about a former colleague of his, by name of Xerxes, who had been performing a weight lifting act with a small circus in the German provinces. Business was bad, however, and untimately the show "busted," a relentless cerditor attaching the box office with the aid of the local sheriff. After satisfying the claim the cash balance that remained was to be distributed among the artists, who had not seen the "ghost walk" for quite some time, and were in utter need. But as the sheriff was paying them off alphabetically and had probably never had the opportunity of getting thoroughly familiar with all the letters of the alphabet, the funds gave out ere he had reached the letter X, and thus poor Xerxes had to leave the show without getting any of his salary, but he was finally lucky enough to obtain an immediate engagament in a small local music hall which helped him over the immediate want. But the manager of that unfortunate small tent show got on his feet again by the aid of some kind friends, and at the beginning of the following season was in a position to engage again some artists for his new "remodeled" circus. As Xerxes had been a very big success with his show the previous season, the manager tried to secure his act again for his new show, and telegraphed him therefore to that effect. This was the reply which he received by wire: "Willing to join at the same salary, but *only under the name of Ajax!*" Thus the now careful weight lifter wanted to make sure of getting "his" in case of another distribution by alphabet!

By talking about telegrams the conversation drifted to the subject of the frequent mistakes which are apt to occur by misspelled words and sending incorrect messages over the wire. Pertaining to this, a member of our table party happened to recollect a very funny incident which happened once to

"SUCH A FOOLISH PISNESS."

Richard Pitrot, the popular New York impresario. Everybody who knows Pitrot—and who does *not* know Pitrot?—remembers as one of this fat and jolly Austrian's chief characteristics the shocking manner in which he butchers the English language, notwithstanding the fact that he lays claim to the distinction of having helped to elect four United States presidents, and is displaying his American citizen papers under glass and frame right over his desk in his office. Pitrot had been negotiating for the services of a Japanese troupe of acrobats who were just then performing on the continent, and, their conditions appearing satisfactory, he cabled them to that effect. Next day he just happened to receive their answer while our friend who is telling this story on Pitrot was visiting him at his office. He says: "After tearing open the cablegram and glancing over its contents, Pitrot gave way to a violent outburst of accusations against the stupidity of some performers in general and some Japanese troupes in particular, and it took some time to calm him down, when he displayed the cable answer, which read: "We are not the *Okabe* troupe. Can't you book *us* as per your recent offer?" ••• "And my wire to them was so plainly," cried Pitrot, "just stating that everything was O. K." "Perhaps they didn't understand the expression, O. K.," ventured the friendly caller to remark. "They must have!" shouted the irate impresario, "because *I spelled the word out,*" and rushing for a copy of his own cable, he held it out to our friend. It read: "You are booked *Okay.* PITROT."

Otto Reutter, Germany's most famous and highest salaried humorist, contributed the following funny little reminiscence to this collection:

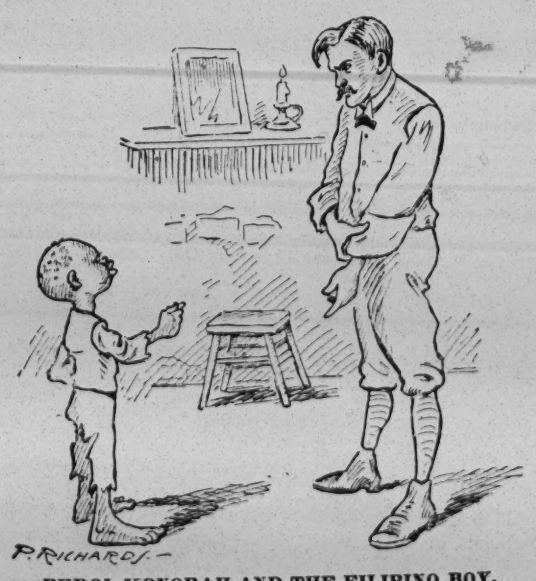
It happened during his recent engagement in some Bavarian town, where the local vaudeville theatre had engaged him as a special feature, and in order to be able to pay him his large salary ($5,000 a month) it announced a big testimonial benefit to Reutter, while in reality the proceeds of the same were to flow in the pockets of the management—by the way, a frequent custom with

A TIP FOR A STAR.

all continental theatres. A laboring man stepped up to the box office that evening, asking for an 80 pfennig ticket, and tendering a 1 mark silver piece in payment, pushed the 20 pfennigs (5c.) change back to the cashier, remarking: "Give this to Reutter, as he has got his benefit to-night!"

With considerable emotion Reutter recalled the time when he made his first attempt to enter vaudeville, much against the protests of his aged father. When at last he did obtain his first month's engagement, at a rather encouraging salary, and was proudly showing his contract to the old gentleman, the latter dryly remarked: "After you are getting paid this big sum of money, you can start some *decent* business with it. You can't be so very good at your stage work anyhow, or else the manager *would not engage you for four weeks only, but would give you a permanent job!*"

Our ever sparkling friend, Colonel Bordeverry, and his handsome lady assistant, Miss Fontenoy, had just arrived from a long trip through Italy where they were heading their own company and featuring their marvelous sharpshooting act. Miss Fontenoy told of an incident with the owner of a hall in a town of Northern Italy, where they were to give their show. When they approached the proprietor, he mistook them for French actors and did not seem inclined to rent the place to them at first on s' iring terms, saying they could not draw any money in that town *even*



BEROL KONORAH AND THE FILIPINO BOY.

HOW A HARD TRICK WAS MADE HARDER STILL.

COLONEL BORDEVERRY TELLING HIS TALE.

if they brought in the Lord's supper with the original cast.

Then the colonel recollected a humorous experience of Turin, where they were playing at the principal music hall during the recent cholora scare. The manager's wife had suddenly disappeared, and there was a strong suspicion that a fine looking tenor singer, who had been the feature of the previous month's programme, knew something of her whereabouts. As he had just left by train for Genoa, the manager sent the following telegram to the chief of police of that city:

*Gravi sospetti sopra * * * Pregola sorvegliarlo. (Grave suspicions against * * *—*here following the full description of the tenor and mention of the train he would arrive on. *Kindly watch him).*

Considering the cholera scare, then prevailing all over Italy, the police official in Genoa, who was put on the case, took it of course for granted, that this wire could not bear reference to anything else but to a case suspicious of carrying the dreaded disease, and thus, the unaware tenor, arriving at his destination found himself awaited by a whole hospital corps and *duly isolated and thoroughly fumigated* before he could clear himself of the suspicion of being a carrier of the infectious disease.

Our table talk just now suffered an interruption by the entrance of Ludwig Amann, the dean of mimics, accompanied by Passpart, the London representative of the Orpheum circuit, just at present touring the continent in search of attractions for the big Western company.

While being assisted in removing his overcoat, Amann, who was closing the show at the Wintergarden, passed some uncomplimentary remarks about the doubtful pleasure of being the last act on the bill, and protested also against a loud conversation which he overheard while he was doing his act. Somebody had been asking an artist who was standing in the wings, watching him performing, "what imitation is Amann giving now?" whereupon the "knocker" replied: "I really can't tell, *because from here I can not make out the name of the character, which he is impersonating, on the sign.*"

Passpart was asked about what success he was having in securing novelties for "the other side," and he complained bitterly about the impositions now practised in vaudeville, which are making it harder all the time for a conscientious booking agent to refrain from buying "gold bricks." As an instance he related of a local music hall featuring very strongly *a lady from the highest society ranks,* who was just venturing her debut on the boards as a vocalist in a selection of English and German popular song hits. Passpart went to hear this supposed novelty, of course, and was at once struck by the impression that he had seen the lady on the stage before somewhere, and in order to convince himself, he sent his card to her and was, of course, promptly usherd into the star's dressing-room. He started the conversation by complimenting her on her fine appearance and excellent voice, and indicated that he would not mind engaging her after some time, "when she had gained more stage experience." "What's that?" shouted the supposed lady of the highest society in a rather undignified manner. "Stage experience? Why, I have been doing nothing but playing music halls in Hungary *for the last ten years!"*

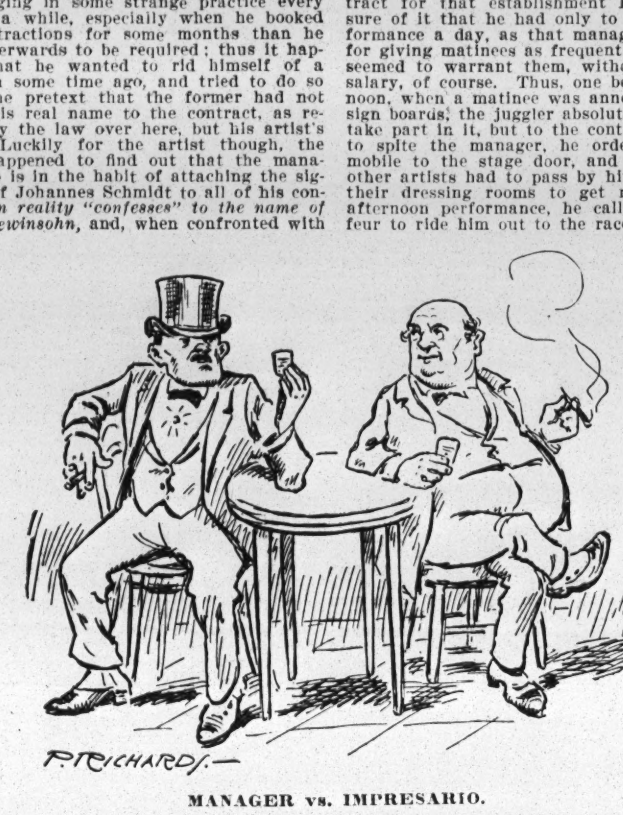
There was a story told then about the manager of that music hall, which goes to prove the old saying about "doing to others as they will do to you." He is having the reputation of indulging in some strange practice every once in a while, especially when he booked more attractions for some months than he finds afterwards to be required; thus it happened that he wanted to rid himself of a comedian some time ago, and tried to do so under the pretext that the former had not signed his real name to the contract, as required by the law over here, but his artist's name. Luckily for the artist though, the latter happened to find out that the manager, who is in the habit of attaching the signature of Johannes Schmidt to all of his contracts, *in reality "confesses" to the name of Jakob Lewinsohn,* and, when confronted with this fact, the latter preferred to let the matter drop and permitted the comedian to finish his month's engagement.

Another couple of managers' stories, which are well worth relating, concluded the evening's session.

One of them transpired right here in this city, and goes to show that the manager has also once in a while to guard himself against impositions on part of the artist. A troupe of Russian dancers which were to appear at that music hall, proved very disappointing after their opening performance, inasmuch as the girls seemed to be lacking that peculiar vivacity in their movements, which characterizes all Russian dancers. The manager soon ascertained upon inquiry that most of them were not Russians, but simply natives of this country, who had been recently engaged to take the places of the original dancers.

The manager thought of a way of cutting down their salary without having to resort to any drastic measures, as he was somewhat afraid of the notoriously violent temper of the impresario of that troupe. Thus he invited the latter to sit down with him at the bar, and ordered a couple of brandies. After ting his fist come down heavily on the table, the impresario shouted: "If such is the case I'd be hanged ere I would pay for it." "You are quite right," was the manager's calm reply, *"and as this is exactly the same case as that of your 'would be' Russian troupe,* I trust you will not mind me to follow your own directions by cutting the salary down to the proper proportions," and the impresario submitted to it, more or less gracefully.

The last story concerns Manager Steinbichel, of the "Scala Theatre," in Cologne. When the well known juggler signed his contract for that establishment he made well sure of it that he had only to play one performance a day, as that manager was noted for giving matinees as frequently as business seemed to warrant them, without any extra salary, of course. Thus, one beautiful afternoon, when a matinee was announced on the sign boards, the juggler absolutely refused to take part in it, but to the contrary, in order to spite the manager, he ordered an automobile to the stage door, and while all the other artists had to pass by him in going to their dressing rooms to get ready for the afternoon performance, he called the chauffeur to ride him out to the races! When he came to the theatre in the evening to give his usual "show," he found a letter there from the management, in which he perceived himself canceled because he had refused to give his performance. When the juggler went to remonstrate with the manager, the latter remarked that the contract called for one show a day, but did not stipulate *at what time of the day* this one show was to be given, and on that particular day he was expected to appear *in the afternoon.*



MANAGER vs. IMPRESARIO.

DISROBING MADE EASY IN GERMANY.

PASSPART ENTERING "HIGH SOCIETY."

RIDDLES.

BY VIOLA A. BROTHERS.

O, can John Mason build a house?
And say, is Doris Keane?
If women held church offices
Would they make Julia Dean?

See here, if they made Fritzi Scheff
Of some great big hotel,
Now, would they make Jack Gardiner,
And would Frances Ring the bell?

And since he has his Fields no more
Is Weber very poor?
And is it true that Ralph C. Hertz
Poor little Victor Moore?

What kind of clothes does Helen Ware?
If Nora Bayes, poor lass,
Why doesn't Henry Warner?
Say, was Julia Hay once grass?

Is Estelle Wentworth much, or do
They value Mabel Moore?
If Cyril Kneightly gambles
Will Gillette him, are you sure?

If Tony Pastor wrote a prayer
Would Florence Reed it, eh?
And why is Edmund Breese so cool?
And why is Katherine Grey?

If John Drew ace could Gladys Wynne?
Is Marcelline or stout?
If Florence Kahn fall in
Can Laura Nelson Hall her out?

Is Sothern from the frozen North?
Does Goodwin come from jail?
Is Wild West from an Eastern land?
And whence does Helen Hale?

If Louis Mann got fresh would 'Melia
Bingham twixt the eyes?
Does Annie Russell off the stage,
And do you find Tom Wise?

If Margaret Bucklin on her gloves
Away from home should roam,
Would Charlotte Walker back again?
Would Leslie Carter home?

If Arnold Daly locked his door
Now would George Fawcett, what?
If Julia Opp the stairs should fall
Would George Ade her or not?

If Anna Held a kid that cried
Would that kid be a squealer?
Would Louise Dresser do you think?
And would Van Rensselaer Wheeler?

Is't true when Margaret Anglin goes
Sometimes Blanche Bates her hook?
Does Fannie Ward off strangers?
Do they fish in Estabrook?

And is Amelia Stone so hard?
Is Mabel Hite so tall?
Did Joseph Coyne a dollar yet?
And what did Thurston Hall?

Is Chauncey Olcott up when he
Sees Hackett come along?
Does Sallie Fisher like to fish?
Is James T. Powers strong?

I've tried to find the answer
To these riddles night and day.
Though Marjorie Wood not help me
Do you think that Edna May?

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A COMPLETE HISTORY OF THE AMPHITHEATRE and CIRCUS

FROM ITS EARLIEST DATE TO 1861

With Sketches of Some of the Principal Performers

COMPILED FROM NOTES KINDLY FURNISHED BY
GEO. STONE, AN OLD PROFESSIONAL
BY T. ALLSTON BROWN
EXPRESSLY FOR THE NEW YORK CLIPPER

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AMPHITHEATRE.

The history of amphitheatres is of considerable importance, in consequence of its connection with ancient manners. These structures owed their origin to the barbarity of the ancients, and their ruin to the humanity of the moderns. They are the production of Roman invention in the last ages of the republic. The Romans were immoderately fond of every amusement of a bloody and horrible nature. After the Samnite wars had extended the Roman sceptre over the whole peninsula of Italy, the first gladiatorial conflicts were exhibited in Rome, in the year B. C. 260. Lucius Metellus brought into the circus the elephants which were part of the spoil of the Carthaginians, in the year 252, and this proved the introduction of wild beasts into the spectacles of Rome. This soon gave birth to a profession of men denominated *gladiators*, who were trained to the combat, and for reward slaughtered one another in the arena, whilst every savage animal which the wilds of Asia or Africa produced, added to the horrors of the scene.

The first amphitheatre was constructed in a semicircular form; two contiguous wooden theatres, movable on wheels, were first placed back to back, and the people being amused in these the one half of the day, they were then wheeled round, forming one spacious theatre, where the gladiators contended during the remainder of the day. Julius Cæsar, a few years after, formed a hunting theatre of wood, and, in consequence of the circular position of the seats, it obtained the name of an amphitheatre. During the reign of Tiberius, one was built at Fidenæ, which, Tacitus informs us, fell while the games were performing, killing or injuring about 50,000 persons.

In the eighth consulate of Vespasian, he began an amphitheatre, which Titus finished during his reign, A. D. 80. It is said that the expense of this building would have erected a metropolis. Dio says that 9,000 wild beasts were destroyed at the dedication of this huge building. During the progress of the fifth century these gladiatorial combats were abolished, and the amphitheatres were abandoned to the ravages of time and accident.

The amphitheatre called the Coliseum was of an elliptical form, whose largest diameter was about 581 Italian feet, and the shortest 481. The length of the diameter of the arena was about 285 feet, and the breath 182. The external circumference inclosed a superficies of about five acres and a half, and could scarcely be included in a parallelogram of seven acres. It was capable of containing 87,000 spectators on the benches, and 22,000 in the galleries. It was completed in two years and nine months, showing an astonishing instance of Roman vigor and persevering industry.

The different kinds of amusement have already been cursorily alluded to. Gladiators contended together, or entered the lists with wild beasts. It appears, also, that criminals were sometimes forced to fight with these ferocious creatures, for the entertainment of the people of Rome. The laws and regulations of the amphitheatre were thus: In the centre sat the Emperor; the married men sat by themselves; the young men were also arranged by themselves, and their tutors sat near them to observe their conduct. The attendants and servants occupied the highest gallery. The front of the gallery was assigned to the first, while the others stood behind them. At each end of the arena was a large door for the entrance and exit of men and beasts. The latter were kept in dens under the platforms and seats. On the top of the wall of the arena was a railing of iron to protect those who sat on the first platform from any sudden spring of the wild beasts.

ORIGIN OF THE CIRCUS.

In antiquity a large building, either round or oval, used among the Romans for the exhibition of chariot races and other games. Some derive the word from Circe, to whom Tertullian attributes the invention. Sassiodorus says, Circus comes from *circuiter*. The circensian games appear to have been adopted by the Romans from the Etruscans in the earliest ages. Romulus established the games at the Circus almost as soon as his power, and the rape of the Sabines, which took place at the first exhibition of these games, probably led him to dedicate them to Census, the giver of good counsel. The circus at first was a wooden enclosure, in which the spectators stood, a few seats being placed for the most distinguished persons. It is said that in the earliest periods of these exhibitions the goals, or terms, round which the chariots were obliged to turn, were armed with several swords, presenting their points towards the horses, thus increasing the interest to the contest by the dangers to which it was exposed. This circumstance has given rise to a singular etymology, adopted by Cassiodorus and Isidorus—*ludi circences quasi circum enses.*

The first permanent circus at Rome was built in the year B. C. 329, by Tarquinius Priscus, in the valley of Murcia, between the Aventine and Palatine hills. It was an oblong building, without a roof, in which public chariot races and exhibitions of pugilism and wrestling took place. It was rectangular, except that one short side formed a half circle; the entrance was at the opposite end. Within, on each side of the entrance, were six arcades, where the chariots stood. On both sides and on the semicircular end were the seats of the spectators, rising gradually one above another, like steps, and resting on strong arches. At the foot of the seats there was a broad ditch, called *euripus*, to prevent the wild beasts from leaping among the spectators. Within was an open space (*arena*), covered with sand, where the games were exhibited. This space was divided lengthwise into two parts by a wall (*spina*) 12 feet thick and 6 high, adorned with little temples, altars, statues, obelisks, pyramids and conical towers. Of these last (*metae*) there were three at each end, which served as goals, round which the circuits were made. By the first *meta*, opposite the curved end of the circus, there were seven other pillars, with oval balls (*ova*) on their summits. One of these balls was taken down for every circuit. On the outside the circus was surrounded with colonades, galleries, shops and public places. Tarquinius Priscus projected the plan of this building, and some of the wealthy senators completed it. It obtained the appellation of *Circus Maximus*, from its great superiority in size to those of a later date, and it was for a length of time the only circus in Rome. Julius Cæsar enlarged and ornamented it, and it was rebuilt and richly ornamented by Augustus. Under Nero it was burnt, and under Antonius Pius pulled down. Trajan rebuilt it, and Constantine made further additions to it. It is described by Dionysius, of Harlicarnassus, as surrounded by a portico, and having numerous staircases, so well distributed as to avoid any confusion of the spectators in entering or returning. Its length was 9,331½ feet, and the breadth 2,187 feet. According to Aurelius Victor it was capable of containing 385,000 spectators. This great magnificence, however, was not sufficient for the successors of Augustus, since Tiberius, Caligula, Claudius and Nero all made additions to it. Of this superb edifice there only remains some intermediate vestiges on a level with the ground. Tradition has preserved its remembrance, for at Rome the place is still called *Cerchi*, which marks the site of this enormous pile, at present occupied by gardens and the cemetery of the Jews.

The circus at this time had what was called the *podium*, which was a long, open platform or passage, leading quite round the edifice, at an elevation of some feet from the arena of the circus. The podium was considered as the place of honor, into which only the principal magistrates, the pontiffs, vestals, and persons of imperial rank entered. It seems that the seats on the podium were not permanent, since it was the privilege of those who had places there to send their magisterial chairs.

The great circuses, as well as the theatres and amphitheatres, were divided into several ranges of seats, for the purpose of placing the spectators according to their condition. The ranks of seats were called *Maeniana*, and of course there were as many precinctions and ambulatries as ranks of seats. To maintain order in such a concourse of people as attended the exhibition, there were persons called designators, who were to assign to every one his place, that there might be no mixture of persons of different ranks, a point in which Roman pride was very jealous. All the seats were covered with wood, which circumstance accounts for the fires which are mentioned to have happened in these edifices. It was also customary for women to bring cushions, and stools to place their feet upon. The area of the circus was of earth, but probably beaten. Caligula and Nero carried the extravagant luxury so far as to cover the area with chrysocolla and minium, disposed in regular figures.

The games exhibited in the circus were celebrated regularly on certain fixed days, and were named from various deities, as Apollo, Flora, Ceres, Saturn, Consus, Bacchus, etc. They were more or less magnificent, according to the ritual; some were celebrated only once in a century, and were therefore called secular. Some were instituted for the birthday of the emperor; others for every lustrum, which were called *vota quinquennalia*. The games sometimes lasted for several days. There were public funds appropriated to defray the expenses, but they were frequently given by individuals who aspired to popular favor. Till the time of the elder Tarquin they were held on an island of the Tiber, and were called Roman games; after that prince had built the Circus, they took their name therefrom, as being constantly held there. The following were the exercises in the arena: A splendid procession opened the festival, after having marched through all the principal streets of the city. The chief magistrate led the procession. Before him was carried the image of the winged goddess of Fortune (*Fortunata Plata*). Then came the images of Jupiter, Juno, Minerva, Neptune, Apollo, Diana; after the death of Julius Cæsar his image was introduced. These images were in splendid covered chariots, drawn by horses or mules, stags, camels, elephants, also sometimes by lions, panthers or tigers. After the pompous procession of gods followed rows of boys, who had lost either father or mother, and who led the horses to be used in the races. After these followed the sons of the patricians, from fifteen to sixteen years of age, armed, part on horseback, part on foot. After these came the magistrates of the city, and the senate. The sons of knights, on horseback and on foot, brought up the rear. Then followed the chariots and horses destined for the races, and the different *athletae*, as pugilists, wrestlers, runners, all naked except a covering about the loins. In this procession were included the dancers, youths and boys, arranged in rows, according to their age. They wore violet colored garments, with brass belts, and carried swords and short spears. The men wore helmets. Each division was preceded by a man who led the windings of the dance. The musicians followed, including a number of persons dressed like Sileni and Satyrs, who, with large wreaths of flowers in their hands, exhibited various sportive dances, with a company of musicians behind them. To this exhibition of wild, unrestrained joy, succeeded the religious pomp. First came the *camilli*—boys whom the priests employed in the sacrifices—then the servants who took part in it; after these the *haruspices*, with their knives; and the butchers, who led the victims to the altar; the different orders of priests, with their servants; first, the high priest (*pontifex Maximus*) and the other *pontifices*; then the *flamines*, then the augurs, the *quindecim viri* with the Sybilline books, the vestal virgins, then the remaining inferior orders of priests, according to their rank. The images of the gods brought up the rear; sometimes, also, a pompous show of treasure, the spoils of war. In the circus the procession went round once in a circle, and the sacrifices were then performed. The spectators took their places, the music struck up, and the games commenced. These were, first—Races with horses and chariots—these were so honorable that men of the highest rank engaged in them. Second—Wrestling and fighting with swords, staves and pikes. Third—Saltatic dancing. Fourth—Disci, quoits, arrows and certes, all which were on foot. Fifth was horse coursing; the sixth, course of chariots, whether with two horses or with four.

Each exhibition consisted of twenty-five courses, and each course of four chariots; thus the whole number of chariots required was one hundred. The chariots had at first only two horses, and were called *bigae*. In process of time there was added another horse, which was called *funarius*, because he was attached to the car by a rope; at length one more was added, and the car became *quadrida*, which was the most general practice. But sometimes the directors of the game added to each car a fifth horse, with a rider, and in the inscription relating to Diocles, there are even mentioned six and seven horses abreast. The light cars used in these games had two wheels, and were nearly balanced upon the axle; the front, which was circular, had a kind of parapet, about the height of the driver's knee; the charioteer mounted behind, and stood upon the floor of the chariot. All the horses used had their tails cut short, and they were so accustomed to the contest that they often ran without the whip. Pliny relates that once a charioteer having fallen from his car, the horses performed the course in the usual manner, and gained the palm. The drivers were generally slaves, though sometimes persons of rank and fortune exercised this art for amusement. They wore a round helmet, fastened under the chin, to defend their heads in case of a fall. A crooked knife, stuck among the belts, was an essential part of their equipment; for as the reins were fastened around the middle of the driver, he would, if he happened to fall from his chariot, have been killed by being dragged around the circle, if he had not the means of cutting the reins. A white chalk line was drawn across the circus, to mark the beginning and the termination of the course. The charioteers were permitted to clash with and overturn their adversaries, provided it did not happen before they entered the course. The victor obtained a palm, and, in later times, a crown. He was called *bravium*, which term is apparently the origin of bravo and brave. In modern languages. The spectators frequently remained whole nights and days in the circus, exposed to the weather, and without leaving their places to take any refreshments. The expense of the games was often immense. Pompey, in his second consulship, brought forward 500 lions at one combat of wild beasts, which, with eighteen elephants, were slain in five days. There was also a representation of naval engagements (*naumachioe*), for which purpose the circus could be laid under water.

Continued next week.

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Veterans of the burnt cork profession, who will repeat their triumphs of the '40s, '50s, '60s and '70s, for to-night only.

READ AND REFLECT ON THE ROSTER.
THEY ARE ALL LIVING.
They Are All Over Seventy.

Billy Arlington,	Lew Benedict,
Billy Carter,	Lew Simmons,
Joe Murphy,	The Only Leon,
Fred Wilson,	"Happy" Cal Wagner,
R. M. Carroll,	Ainsley Scott,
John L. Carncross,	O. P. Sweet,
Chas. Templeton,	Horace Rushby,
Dick McGowan,	Wm. West,
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PART FIRST.
INTERLOCUTOR,
Ainsley Scott.

BONES.	TAMBOS.
Bill Arlington,	Lew Benedict,
"Happy" Cal Wagner.	Lew Simmons

Grand Introductory Overture,
Methuselah Minstrels
"Swinging in the Lane".....Geo. L. Hill
(As sung by him with Boyce & Mudge's Minstrels, Orange, N. J., May 3, 1866.)
"Grocery Merchant".....Billy Arlington
(As sung by him with Geo. Christy's Minstrels, N. Y. City, April 9, 1860.)
"I Dream of Home".....Chas. Templeton
(As sung by him with Sanford's Minstrels, Philadelphia, Dec. 29, 1859.)
"Kingdom Coming".....Lew Simmons
(As sung by him with Hart & Simmons' Minstrels, Feb. 16, 1863, Hornellsville, N. Y.)
"Why Have My Loved Ones Gone?"
John L. Carncross
(As sung by him with Carncross & Dixey's Minstrels, Philadelphia, May 12, 1862.)
"O! Sam....."Happy" Cal Wagner
(As sung by him with Cal Wagner's Minstrels, September, 1873.)
"Old Friends of Youth".....Ainsley Scott
(As sung by him with Bryant's Minstrels, New York, Sept. 12, 1859.)
"Bye and Bye".....Lew Benedict
(As sung by him with Kelly & Leon's Minstrels, N. Y. City, Aug. 26, 1876.)
GRAND FINALE, THE GHOST,
By entire Company.

PART SECOND.
METHUSELAH QUARTETTE,
O. P. Sweet, Horace Rushby, John L. Carncross, Geo. L. Hall.
CHAMPION BONE SOLO.
Joe Murphy.
(As performed by him with Cotton & Murphy's Minstrels, Baltimore, July 21, 1865.)
THE ONLY LEON,
(Dean of female impersonators.)
A Girl in Advance of the Times.... } THE
German Street Singer..... } ONLY
Medley, the 69th..... } LEON
(As performed by him in Kelly & Leon's Minstrels, Poughkeepsie, N. Y., Sept. 20, 1875.)
MASTER MARKS (R. M. Carroll)
Will dance the Virginia Breakdown.
(As performed by him with White's Ethiopian Minstrels, Oct. 6, 1848.)
BEAU BRUMMELLS OF THE BANJO,
R. Jean Buckley, Billy Carter, Lew Simmons, Wm. West, Dick McGowan, Charley Morris, J. K. Buckley and Jake Wallace (their first joint appearance).
CHAMPION CLOG DANCE,
Fred Wilson.
(As performed by him with Lloyd's Minstrels, New York, April 29, 1861.)
The evening's entertainment to conclude with "WHOSE FOOT AM DAT A-BURNIN'?"
In which the entire Company will appear.
(The above was performed with Mrs. Matt. Peel's Minstrels, in Syracuse, N. Y., Oct. 18, 1861.)
GOOD NIGHT.

RASTUS BROWN

and Miss Harrison

RASTUS Brown is considered the Champion Colored Dancer of America. He is the winner of several big dancing contests, including the Richard K. Fox Gold Medal, won in 1905, against a field of 150 in New York City. He is ably assisted in his act by Miss Harrison. They are booked for 20 weeks on JOHN QUIGLEY'S CIRCUIT.

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Music, Comedy and Novel Tricks

QUIGLEY has me for 20 weeks

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MAY BILLY

POTPOURRI OF SONGS AND JEST

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DRISCOLL HALL AND CO.

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By P. RICHARDS

A stands for alphabet and artist also,
And agent who gets for the artist his dough.

B stands for Beck, of Orpheum fame,
And also for Bray, his manager's name.

C for Cinquevalli and Conchas as well,
Whose artistic work no others excel.

D for Lew Dockstader, the minstrel king,
And Bernard Dyllyn, who is still in the ring.

E stands for Erlanger, the man without fear,
Who came to the vaudeville throne very near.

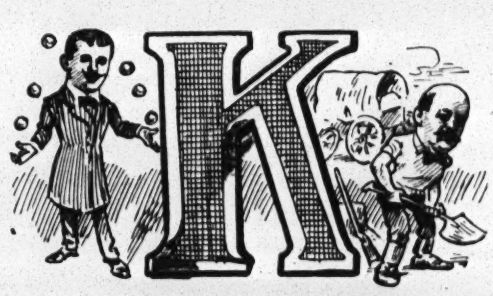
F for Lew Fields, who runs his own show,
Was an artist himself but a few years ago.

G is for George Fuller Golden, the great ex-White Rat chief,
Good luck to him, and long may he live.

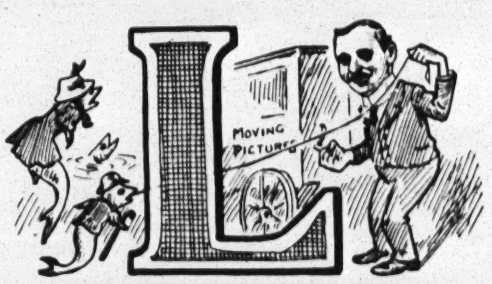
H for Gus Hill, with whom clubs are trumps,
Whose shows cleared him money in many big lumps.

I for Flo Irwin, who graced vaudeville so gay,
The same as her sister, our jolly fat May

J is for Elsie Janis from vaudeville also,
Who since has been starring with many a show.

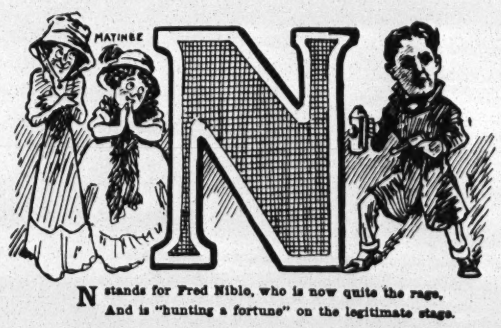


K is for Keith, the vaudeville pioneer,
And also for Kara, a juggler premier.



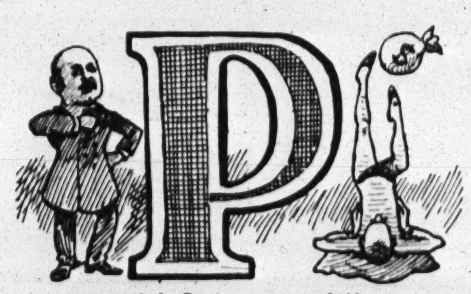
L stands for Loew, Marcus Loew is his name,
Whose progress in vaudeville is winning him fame.

M is for Meyerfeld, and Morris as well,
Whether they are friends or not no one can tell.



N stands for Fred Niblo, who is now quite the rage,
And is "hunting a fortune" on the legitimate stage.

O is for "Oscar," and opera also,
Let us hope that his new child in London will grow.

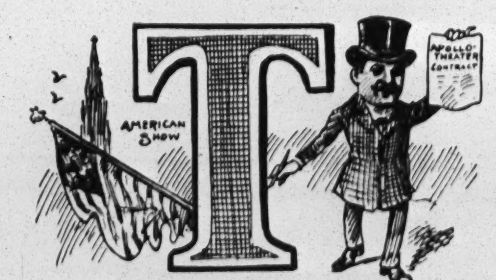


P stands for Proctor, a veteran of old,
Who in Vaudeville never sold honor for gold.

Q stands for Queen—Frank Queen, you know,
Founder of the CLIPPER and friend of the show.

R is for Rickards, of Australian fame,
And sounds very much like our own artist's name.

S stands for Stoll, fearless and bold,
Who's now got on vaudeville a very strong hold.



T is for Tieber, who gives Vienna's best show
And made the "Apollo" and "Luna Park" go.

U is for Unthan, our armless old friend,
Who always manages to get "a good hand."

V stands for Vaudeville, in which we all trust
That it will live long and prosper and never will "bust."

W for Percy Williams, who in Brooklyn you'll find,
Is known to treat artists considerate and kind.

X for extremes, which are constantly meeting
In vaudeville ranks for success competing.

Y for "yellow" papers, which may treat you unfair,
But the CLIPPER has always been white and square.

Z is the A-B-C's last letter,
These rhymes may be "rank" but the pictures are better.

$ This sign, which represents the dollar's might,
Most men waste a lifetime in learning to write.

£ is the bait which England holds forth
For the artists from the East, West, South and North.

ENGLISH STREET FAIRS.

BY HENRY GEORGE HIBBERT.

In the diverting disputations that oft occur concerning Church and Stage, much stress is laid upon the ecclesiastical organ of the theatre. Actually, the relationship of the street fair with Mother Church is much more direct; in no case so remarkable as in that of Bartholomew, not the first English fair, but for centuries the most important. Raherus, somewhile the jester of King Henry I, got religion, and set forth on a pilgrimage to Rome. Falling sick by the way, he vowed to God that if he recovered he would found a hospital for the succor of poor men, and in sequence of this vow had vision of Bartholomew, the Apostle, who specificially enjoined him to found a religious house on Smithfield—now a vast meat market, midway between what we call the East End and the West End of London. King Henry, the creature of superstition, readily responded, and in due course Raherus was installed Prior of St. Bartholomew, with many miracles to his credit. It is perhaps proper to reckon their authenticity with the knowledge that Raherus was a deft juggler, and indeed practiced as such in the fair held annually at his priory gate, to raise funds for his charitable undertakings. The feast of St. Bartholomew, in late August prolonged to September, attracted many and various visitors to the Priory and its neighborhood. So the fair grew until, in 1133, it was recognized and regulated by Royal Charter. It over-ran the Priory, and there was an adjacent fair, controlled by the city authorities. Pictorial records of the entertainment purveyed at the fair—which was primarily for merchandise—are extant. Stilt walking was the popular accomplishment. One lady so aloft carried a child at her breast and a pitcher on her head. Another (on firm earth) achieved a hand balance on the points of two huge swords. Such jugglery feats as the "shower" of balls were quite familiar. Performing animals included a hare that played upon the tabor, later a horse more wonderful than Hans (of whom one discoursed last year, *apropos* to the circus), if Sir Walter Raleigh's testimony be not doubted. And the "portable theatre" had its prototype in the miracle play.

When Henry VIII suppressed religious houses, including that of St. Bartholomew, the city undertook the hospital, the priory; its revenues, including the control and benefice of the fair, were acquired by Sir Richard Rich, eventually Lord Chancellor Rich, and with his heirs remained until the eve of the nineteenth century. Ben Jonson wrote a comedy, entitled "Bartholomew Fair," which gives a graphic picture of its life and conduct in his day—the concourse of quack doctors, the encounters of burly citizens and buxom dames, the tricks of horse-copers, the banquets of roast pork, habitual to the fair; the diversion of puppet shows, the antics of trained animals, the feats of acrobats and conjurors (called Hocus Pocus), the array of freaks, described then as "monsters." Bartholomew Fair was always instinct with political feeling. There was a mediæval ape that would dance for the queen of England, but stubbornly refused to recognize the king of Spain, and there was a drama in which the Pope was infamously amorous.

An early Puritan writer (1641) describes Bartholomew Fair, incidentally, as the "high harvest of the pickpocket." Here a Knave in a Fool's Coat, with a Trumpet sounding, or on a Drum beating, invites you, and would fain persuade you to see his Puppets; there a Rogue like a Wild Woodman, or in antique shape like an Incubus, desires your company to view his Motion; on the other side, Hocus Pocus, with three yards of Tape or Ribbon in his hand, showing his art of Legerdemain to the admiration and astonishment of a company of Cockoloaches. Amongst these you will see a grey Goose-cap, as wise as the rest with a 'What do ye lack?' on his mouth stand in his booth shaking a Rattle, or scraping on a Fiddle, with which Children are so taken that they presently cry out for these Fopperies; and all these together make such a distracted noise that you would think Babel were not comparable to it. Here there are also your gamsters in action; some turning of a Whitney, others throwing for Pewter, who can quickly dissolve a round shilling into a three half-penny saucer." The Puritans compressed, though they could not suppress the fair, and with the Restoration it flourished anew:

In houses of boards, men walk upon cords
As easy as squirrels crack filberds;
But the cut purses, they do bite, and rob away
But those we suppose to be ill-birds.

For a penny you may see a fine poppet play,
And for twopence a rare piece of art;
And a penny a can—I daresay a man
May put zix of them into a quart.

Their zites are so rich, is able to bewitch
The heart of a very fine man—a:
Here's patient Grizel here, and fair Rosamond there,
And the history of Suzanna.

At Pie Corner end, mark well, my good friend,
'Tis a very fine dirty place,
Where there's more arrows and bows, the Lord above knows,
Than was handled in Chivy Chase.

Pepys, the diarist, was a yearly visitant to the fair from 1661. "Polchinello" seems to have the greatest fascination for him. Further, he noted performing monkeys, tight-rope walking by Jacob Hall (for whom my Lady Castlemaine is said to have some time forgot His Majesty), a "ridiculous, obscene little stage play called 'Marry Andrey' ('Merry Andrew'), a foolish thing, but seen by everybody;" an educated mare "that tells money and many things to admiration, and among others, came to me when she was bid to go to him of the company that most beloved to kiss a pretty wench in a corner." Pepys mentions another visit to the mischievous mare, when she was stupid and got a beating from her angry master.

Thanks mainly to Sir Hank Sloan, a careful collection of handbills pertaining to monstrosities shown at the fair is available. King Charles the Second honored a giant-like young man by walking under his arm. In immediate succession came a "double child" from Holland. A Northumberland monster had the head, mane and feet of a horse; otherwise, a "man." An Ostend merchant was so kind as to export two girls joined together by the crowns of their heads. A Painted Prince showed in the fair, and also waited on the curious aristocracy in their homes. A "little Scotchman, 2ft. 6in. in height," was much admired. A gentleman who escaped from captivity among savages after fifteen years, numbered among his accomplishments the capacity to "loll his tongue twelve inches." Human beings and animals too well or too ill endowed with limbs were numerous—a decent specimen was Mathew Buchinger, 29 inches high, without hands or feet, who displayed before King George II his skill upon musical instruments, in sketching, card playing, dicing, cup and ball and skittles. William Joyce, the Kentish strong man, was much honored of William III.

From a very early stage in the history of Bartholomew Fair, puppet shows were a factor of its pleasure. Among the last, probably the greatest of the puppet-showmen was Flockton, who exploited his "Most Grand and Unparalleled Exhibition," consisting first in the display of the "Original and Universally Admired Italian, Fantocini," exhibited in the same skillful and wonderful manner, as well as striking imitations of living performers as represented and exhibited before the Royal Family, and the most illustrious Characters in this Kingdom. Mr. Flockton will display his inimitable Dexterity of Hand, different from all pretenders to the said Art. To which will be performed an ingenious and Spirited Opera, called *The Paddlock* * * * Principal vocal performers, Signor Giovanni Orsi and Signora Vidina * * * The whole to conclude with his grand and inimitable musical clock, at first view, a curious organ exhibited three times before their Majesties." In this clock there were nine hundred figures, at work upon a variety of trades. When Flockton died, at Camberwell, on April 12, 1794, he left five thousand pounds for division among his company.

In the earlier half of the eighteenth century no less a person than Henry Fielding was the *entrepreneur* of a theatrical booth in the fair. In 1728 he produced the then popular "Beggar's Opera." Actors and actresses from the most important West End theatres as they would now be called, did not disdain an excursion to the fair. With various partners and noisy rivals, Fielding ran his booth not less than eight years. But the traditional showman of the fair was Richardson, still remembered by some veterans of the stage. Not yet extinct, the "portable theatre" was once a most important minister to the popular demand for histrionic entertainment. It was the sturdy protest of the actor, in his character of a statutory "rogue and vagabond," against the intolerance of the patent theatres. Unto this day the portable theatre maintains peculiar laws and customs. The method of payment is usually a "commonwealth" or partition of shares, but not an equal partition. When a proprietor has taken shares for rent, for dilapidations, for stage equipment, for managerial responsibility, for the assistance of (probably) a large family, the remnant is small. Payment of a "commonwealth" would be paid nightly. The audience dispersed. Again the curtain rose. The great drum was placed in the centre on the stage, the money counted out upon its head. Richardson, who paid by salary, weekly, was wont to add a supper.

This account of the life of a "portable" player is playfully exaggerated: "First, then, an actor must sleep in the pit, and wake early to throw fresh sawdust into the boxes; he must shake out the dresses and wind up the motion-jacks; he must teach the dull ones how to act, rout up the idlers from the straw, and redeem those that happen to get into the watch house. Then, sir, when the fair begins, he should sometimes walk about the stage grandly and show his dresses. Sometimes he should dance with his fellows; sometimes he should sing; sometimes he should blow the trumpet; sometimes he should laugh and joke with the crowd and give them a kind of touch-and-go speech which keeps them merry and makes them come in. Then, sir, he should sometimes cover his state robe with a great coat and go into the crowd, and shout opposite his own booth, like a stranger who is struck with its magnificence. By the way, sir, that's a good trick—I never knew it to fail to make an audience—and then he has only to steal away, mount his stage, and strut, and dance, and sing, and trumpet, and roar over again." At any rate, the actor in a portable must still help to build and to deport his booth—pick and shovel and working clothes are no less essential to his equipment than theatrical properties. And he must take part in the "parade." There is a graphic picture of Mrs. Siddons, in her childhood, marching, all gaudy in muslin and spangles, in the street procession to advertise Papa Roger Kemble's Company.

Richardson's first requirement in an actor was that he should be a "bould speaker" not only for stage declamation, but especially for the hullaballoo of the fairs. When the old man died his will recorded, with a bequest of £100, his appreciation of Crutchwell's "bould speech" in exhorting the public from the outer walls to "walk up." Crutchwell was the "original" Mazeppa.

Not, of course, the first, or nearly the first, of the portable theatres, Richardson's Show has cut its legend deeper than all into the history of the stage; although the supreme distinction that it claims—of having been Edmund Kean's nursery—cannot be carelessly allowed. To the controversy raging around this point, the present contributor makes no addition. Richardson adopted and enlarged upon the Kean tradition. He is said to have divided the celebrities of the contemporary stage into "them regulars," including Kean, whom he had nurtured, and others, including Macready, of whom he had no official knowledge—who were "not born," as the phrase of royal lineage is. It is certain that Richardson employed many artists who became famous, and be claimed community with the best, insolently tendering a free admission, as the "courtesy accustomed of the profession" to a conceited fellow from the Adelphi who visited Bartholomew Fair in the spirit of ridicule and contempt.

Richardson is said to have been born in the gutter (about 1760), and schooled in the workhouse. He ran away, and worked as a cowboy; then he joined the theatrical company of a Mrs. Penley, its headquarters at Shadwell Inn, its receipts from a "crowded house" five shillings. He declared that the scene in "School for Scandal," engaging Charles Surface, Mr. Premium, and Moses,

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induced him to become a broker. With money thus acumulated he established himself in the Harlequin Tavern, Drury Lane. His predilection for the theatre was encouraged by the associations of this house, and he founded the Show, which endured nearly a century—the advertisement of a sale in 1853 fixes the date of its disruption, although spurious Shows ensued, as the way of theatrical enterprise is.

Of Richardson's early venture we read that "his stage and fittings were of a very rude character." The first floor of a public-house was turned into a theatre, and the platform or parade, which was fitted up outside the window, formed an arch over the stalls of the sellers of gingerbread, nuts and fried fish which stood below. The audience had to reach the theatre by means of a ladder communicating from the platform to the Fair. Twenty-one times a day were the unlucky performers called upon to go through their parts. The length of the performance was usually regulated by the number of people waiting to enter the show. When it was thought that there was a sufficient number of visitors outside to form another audience, someone would be sent to inquire in a loud voice if "John Audley" were there. This was a signal to the actors to "cut the part short."

But ambition, growing in prosperity, achieved an ornate and spacious structure—thirty feet high, a hundred feet long; capable of holding a thousand people, at prices ranging up two shillings. Sixpence was, however, the popular and practically general charge. The outer balcony, from which Richardson and his satellites exhorted patronage, was resplendent in green baize and crimson drapery. The money-takers sat in Gothic temples. The numerous and noisy band wore the scarlet costumes of beef-eaters. Fifteen hundred multi-colored lamps illuminated the show. Nor did the enterprising impresario exhaust himself on outer show. His scenery and dresses were expensive—he must needs have the best, he said, to endure daylight inspection, much use and the hardship of travel. His programmes, varied from day to day, were constant in one respect. There was always a combat; always a ghost. For instance:

MONK & MURDERER.
OR
THE SKELETON SPECTRE.

Baron Montaldi ..... Mr. H. Carey
Desperado (his Confidant) ..... Mr. Reed
Nicolina (Steward to the Castle) ... Mr. Wilmot
Edmund (Page to Edgar) ..... Mr. Odey
St. Julian of France, Harold the Dane, Mohammed the Persian } Knights { Mr. Denny, Mr. Waters, Mr. Hunter
Edgar (an English Knight) ..... Mr. Seymour
Emmelina (Daughter to the Baron), Mrs. H. Carey
Lauretta (her Confidante) ..... Mrs. Wilmot

A short sketch of the scenery.—1, A gothic hall in Montaldi's Castle; 2, View of the Rocks of Calabra—appearance of the mysterious monk; 3, Mysterious forest; 4, A rustic bridge—distant view of the castle, decorated with banners, trophies, etc.—grand combat with shield and battle axe—fall of the murderers—ascension of the spectre monk, and predicted union of the English Knight and Emmelina.

A pantomime, an incidental song, and a good panoramic view of the Rock of Gibraltar completed the programme. The Mr. and Mrs. Carey here mentioned are the legendary parents of Edmund Kean. Some other plays in the Richardson repertory were: "The Castles of Athlin and Dumblane; or, The Spectre of the North;" "Donald and Rosalind; or, the Spectre of the Rocks;" "Agnes of Vavaria; or, the Spectre of the Danube;" "The Haunted Cavern; or, the Mysterious Chest;" "The Hall of Death; or, Who's the Murderer." A topical panorama, "taken from the spot by one of the most eminent artists," represented Longwood in the Island of St. Helena, just selected by the Powers for Napoleon's seclusion.

Hone, in his "Everyday Book," describes a visit to Richardson's show in 1825, when the historic fair was in its last days. The play was "The Wandering Outlaw." Early in the second act (the scene being a prison), a ghost appeared, to the tune of the evening hymn. A murder ensued, and then by rocks and rushing water there was a grim procession to an "unexalted execution," for again the ghost appeared, and saved the Wandering Outlaw from a fierce-looking headsman. A plump little woman sang "He Loves and He Rides Away," and the curtain drew up on the Faust Legend, contorted into a comic pantomime. So soon as Mephistopheles, "with a red face and hands, in a red Spanish mantle and vest, red 'continuations' stockings and shoes, a red Spanish hat and plume, and a red bugle, had made sure of his doctor, the gong, with loud voice, began the exhortation of a new audience."

Richardson took a broad view of the histrionic art. He was quick to secure Signora Josephine Giradelli, who had impressed those valuable patrons of monstrosity, "The Crowned Heads of Europe," by her ability to "put boiling lead into her mouth and emit the same with the imprint of her teeth thereon; red hot irons will be passed over various parts of her body; she will walk over a bar of red hot iron with her naked feet; will wash her hands in aquafortis; put boiling oil in her mouth." Another extra attraction to Richardson's Show was the Spotted Boy, "one of those wonderful productions of nature which excite the curiosity and gratify the beholder with the wonderful works of the Creator; he is the progeny of negroes, being beautifully covered by a diversity of transparent spots of brown and white; his hair is interwoven black and white alternately in a most astonishing manner; his countenance is interesting, with limbs finely proportioned; his ideas are quick and penetrating, yet his infantile symplicity is truly captivating. He must be seen to convince; it is not in the power of language to convey an adequate idea of this fanciful child of Nature formed in her most playful mood, and allowed by every lady and gentleman that has seen it the greatest curiosity ever beheld." For a sufficient fee the Spotted Boy honored one's private house with a visit. Richardson grew fond of his curious possession; was unconsolable when death robbed him of his pet; would weep when he drew the curtain that hid the picture of the little monster, and many years later left peremptory orders that he should be buried in the same grave.

Richardson was an eccentric, kindly, grim-humorous creature, habitually dressed in cord breeches, worsted stockings, a red waistcoat, an ample drab coat, and a shabby beaver. There had been a fire at St. Albans, and the local magnates were recording modest subscriptions, when a voice cried "a hundred guineas." Asked what his name might be, "Muster Richardson, the Showman," said its proud owner, handing down the money. He was always ready to help a comrade in distress—though an exception is recorded in the case of Saunders, an always embarrassed circus proprietor, to whom he refused a loan of ten pounds. Saunders had reminded him that a previous loan of ten pounds had been promptly repaid. "That's it, Muster Saunders," rejoined Richardson, "you did repay me that money and I was never more surprised in my life; and I mean to take care you don't surprise me again, either in that way, or in any other way."

Once, on his way to Portsmouth, Richardson bethought him that the house of an innkeeper, who had been desperately disobliging, was near. He sent his men ahead, bidding them order twenty glasses of brandy and water—the drink of the day—and await his arrival. "Why lads, what now?" he cried, indicating the array of drink. "What are you all doing here?" "Waiting for you to pay, governor," said the spokesman. "Not if I know it," cried Richardson. "That's the crusty beast who would not give the poor beasts a pail of water and a moutful of hay last year. Come to the Black Bull." Richardson clung to the life of the caravan till the doctors insisted on removal to his house in Horsemonger Road, London. But he quickly died there—in 1836. He left £20,000, mainly to old servants and friends.

John Johnson and Nelson Lee, well known showmen of the day, succeeded to Richardson's business, enlarged and adorned the booth, which was a familiar factor of Bartholomew Fair to the end; also of Greenwich and Croydon Fairs. In 1838 Johnson and Lee got permission to organize a Coronation Fair in Hyde Park—Richardson's show was its centre, and shared in its great success. With varying fortune the show continued until 1852. Then it was sold, piecemeal, at auction.

A regular visitor to Bartholomew Fair during the last years of its life was Wombwell—the pioneer of the menagerie. Wombwell is described as "a low-born man. He was once a cobbler in Seven Dials; then a dealer in animals.....undersized in mind, as well as in form; a weazen, sharp-faced man, with a skin reddened by more than natural spirits; he speaks in a voice and language that accords with his feeling and propensities." Hone, whom I cite, and whose animus has always been bitterly resented by the Wombwell family—they aver George was an estimable creature—reprobated Wombwell for his engagement to match lions against dogs at Warwick. Too of these disgraceful exhibitions took place. Anyhow, Wombwell was a smart showman and built up a vast business. Once, in his eagerness not to miss Bartholomew Fair, he proceeded by forced marches from the North, and a valuable elephant succumbed to the exertion. Wombwell's rival, Atkins, issued the announcement that he had on show the only live elephant in the fair. Wombwell retorted that he exhibited "the only dead elephant" in the show, and drew the greater crowd. A tragedy redmarked the history of Wombwell in 1839. Miss Blight, one of the several girls competing at this time as lion queens, was killed by a tiger. In 1840 Wombwell's collection included "twelve lions, besides lionesses and cubs; eight tigers, a tigress and cubs; a puma, a jaguar, a black tiger, several leopards, an ocelot, a serval, a pair of genets, striped and spotted hyenas, wolves, jackals, wati-mondis, racoons, a Polar bear, a sloth bear, a pair of porcupines, three elephants, a fine one horned rhinoceros, a pair of gnus, a white antelope, a Brahmin cow, an axis bear and three giraffes." Wombwell died in 1850, in his living carriage, at Richmond, at the age of seventy-three. He was buried in Highgate Cemetery in a coffin fashioned without nails, according to explicit instructions, from timbers of the "Royal George." He left his menagerie in thirds to his widow and to relatives named Edmonds and Day. Most of the property eventually reached the Bostocks.

So long ago as 1798 the London Corporation seriously discussed the question of abolishing Bartholomew Fair. Thirty years later it strengthened its hand by buying from Lord Kensington the old Priory rights, vested in the heirs of Chancellor Rich. In 1840 regulations rendering the existences of the greater shows impossible, were promulgated. Smaller and smaller became the course. After 1855, the fair was proclaimed no more, for the excellent reason that there was no more fair to proclaim.

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SHYLOCK IMPOSSIBLE UNDER JEWISH LAWS.

SHAKESPEARE'S PORTRAYAL CREATED THE PREJUDICE AGAINST THE RACE—HISTORICALLY INCORRECT.

BY REV. DR. EMANUEL SCHREIBER.
(Rabbi of Beth El Synagogue.)

Next to the historical falsehood that the Jews, who had no motive in putting Jesus out of the world, should have crucified him—crucifixion was a Roman and not a Jewish mode of execution—nothing did and does more to keep up prejudice against the Jew than Shakespeare's portrayal of Shylock, in "The Merchant of Venice."

Among the most important reasons for the statement that Shylock was an historical impossibility, are the following:

First—Shylock was described as an orthodox Jew—in fact, there were no reform Jews in Shakespeare's times, the Middle Ages. As such, he was most strictly prohibited by his religion to mutilate even a living animal and much more a human being. A Shylock, who boastingly tells the Christian "I will trade, but not eat with you," will not intentionally and publicly break the laws of Moses. Hence, an agreement to cut a pound of flesh from Antonio and to shed human blood—which was forbidden in Pentateuch long before the Ten Commandments and the later dietary laws were formed—could never have been entered upon by a Jew.

NO JEW COULD SUE CHRISTIAN.

Secondly—Every historian must know that in the Middle Ages no Jew in Italy had the right to bring legal action in court against a Christian. As Shylock is described by Shakespeare as well versed in the laws of Venice, he would have been too shrewd a business man to make big loans, which could not be collected.

Thirdly—While Portia's clever ruse might amuse some unthinking theatregoers, especially of the fair sex, every lawyer, except he be ignorant of the Italian law during the Middle Ages, knows that it could never legally be held in an Italian or any other court.

Fourth—The real facts were simply changed by Shakespeare to the great injury of the Jews. The true story, which the Bard of Avon used for his purpose, is given by the Italian historian, Gregory Leti, in his biography of Pope Sixtus V, published in 1587, in the lifetime of that pope, a fact which in itself is the best voucher for the unquestionable reliability of the author.

THE ORIGIN OF SHYLOCK.

When Admiral Drake conquered St. Domingo, in Hayti, Paolo Maria Secchi, a Christian merchant, circulated this important news in Rome. A Jewish merchant named Samsone Ceneda, also of Rome, disputed the truth of the report, and offered a wager of a pound of flesh from his body against one thousand scudi, to be paid by Secchi in case of news proved false. But, as the Jew lost the wager he offered to pay the money many times over. The Christian, however, insisted on his pound of flesh. The Jew appealed to the Commander of Rome, who referred the matter to Pope Sixtus. The latter decided that Secchi was entitled to his pound of flesh from the Jew's body, but not a dram more or less, and not to spill a drop of blood. Should he shed blood, or take more or less than just one pound, his life would be forfeited.

Secchi was so frightened that he no longer insisted on the fulfillment of his wager. But the Pope condemned the Christian and the Jew to death for entering into such a disgraceful wager. Through the influence of Cardinal Montalto the matter was settled by the payment of two thousand scudi by both parties to some hospital.

JEW VICTIM OF POLITICS.

Why Shakespeare turned the story around, making the Jew the bloodthirsty monster, was due to politics, which is so often at the root of every evil. Lord Essex, first the paramour then the traitor of Queen Elizabeth, and Lord Southampton were strongly opposed to the resettlement of the Jews in England, which was just then a burning issue. They did not rest until, by false accusations, Dr. Lopez, the Jewish physician of the Queen, was condemned to death and hanged in 1594, on the ridiculous charge of having been in a conspiracy to poison the Queen. The fact was he had made bitter enemies by refusing emphatically to lend a hand to such a dastardly crime. Knowing the truth, the shrewd Queen for many weeks flatly refused to sanction, by her signature, the judicial murder of an innocent man. But the baneful influence of Essex forced Queen Elizabeth to sign the criminal verdict. It is also a matter of history that the same Essex only a few years later, was killed by the same Elizabeth, thus verifying Hillel's wise maxim: "Because thou hast drowned others thou shalt be drowned, and those who will drown you will be drowned in their turn."

AGITATION KEPT UP.

But the agitation against the resettlement of Jews in England was strenuously kept up. Pamphlets and plays painting the Jew in the blackest colors, were published. Shakespeare, who depended upon Lord Southampton, Essex and others, had to do their bidding by rousing the prejudice of the masses against the Jews. Hence he changed the story of the pound of flesh in favor of the Christian, to the misfortune of the Jew.

So great was Shakespeare's genius, however, that he tries to explain, yea, almost to justify, Shylock's insistence on the pound of flesh. Shylock's great speech plainly suggests that considering the terrible persecutions which the Jew had to suffer for centuries, in all countries, he would have been right had he indeed asked a pound of flesh from his cruel enemy. The best modern actors, particularly following in the wake of Sir Henry Irving, present Shylock in a manner which often brings tears into the eyes of intelligent theatregoers and sends them home with the conviction that Shylock is the only decent character in the play.

—*Philadelphia Press*, Nov. 12, 1910.

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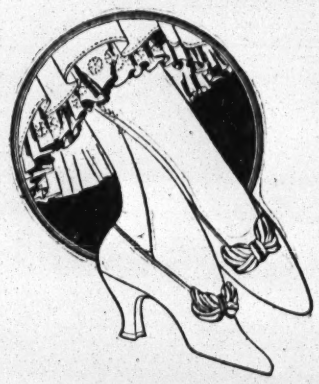

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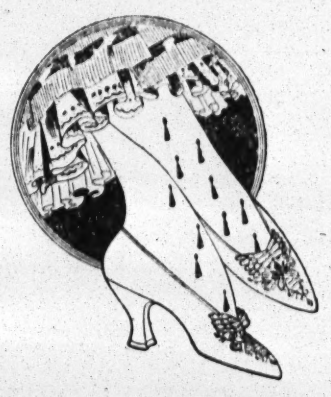

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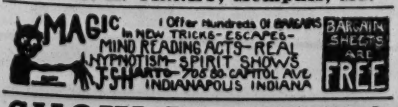

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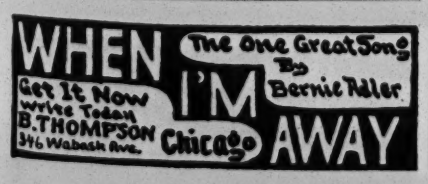

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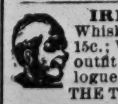

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QUARTER CENTURY LEAPS IN SHOW HISTORY

Account of Interesting Events Compiled from the Clipper Records.

The events of earlier years will have interest only as historical facts, but the chronology of events that happened twenty-five years ago and formed the topics of 1886, are well within the memory of the present generation, and will recall interesting facts and circumstances to some of our readers.

Many of those whose names appear are still active in or out of the profession; many others have been listed in Deaths in the Profession since. Theatres then popular have given way to others, but some of them are still standing. The list of marriages includes the names of couples who will celebrate their silver weddings in 1911; the other unions have been dissolved by death or otherwise. The successful plays of those days, with one or two exceptions, have passed out of the memory of the public. We call particular attention to the fact that in the record of 1886 appear the first performances of a number of new vaudeville acts which were then fully reviewed only by THE CLIPPER.

1736.

The following announcement appeared in *The Virginia Gazette*, in this year, it is asserted: "This evening will be performed at the theatre, by the young gentlemen of the college, the tragedy of 'Cato,' and on Monday, Wednesday and Friday next will be acted the following comedies by the ladies and gentlemen of the company, viz., 'The Busybody,' 'The Recruiting Officer' and 'The Beaux' Stratagem.'" It should be observed that the day is not given, and 1736 may be an error.

1761.

Sept. 7—Douglass' company opened in Newport, R. I., in "The Provoked Wife," for the benefit of the poor, about $158 in Spanish silver being realized. This was not only the first in Newport, but the first dramatic performance, at least by professional actors, anywhere in New England.....Nov. 19—Opening of a theatre in Chapel Street (now Beekman), this city. "Hamlet" the play, and no record of its earlier performance in this country.

1786.

Aug. 17—Hallam & Henry opened theatre in Baltimore, Md.....Goodwin, comedian, opened Harmony Hall, Charleston, S. C.

1811.

The first theatre in Norfolk, Va., opened. ....Dec. 16—Richmond, Va., Theatre burned, about seventy persons losing their lives. Present Richmond Theatre, near site of that burned, opened Feb. 9, 1863.

1836.

Jan. 11—Lion Theatre, Boston, opened. .....May 10—Lion Theatre, Providence, R. I., opened.....June 2—American debut at Park Theatre, this city, of William Dowton, English comedian.....July 25—Same house, American debut of Mrs. Shaw, later Mrs. Thos. S. Hamblin, who died here in 1873.....Aug. 29—At National Theatre, this city, American debut of William Mitchell, who died here in 1845.....Sept. 1—At Park, this city, American debut of William H. Chippendale.....Sept. 3—At National, Charles Burke's first appearance in this city, as Prince of Wales to J. B. Booth's Richard; afterwards a popular low comedian, and died in this city Nov. 10, 1854.....Sept. 12—As Lady Macbeth, at Bowery Theatre, first appearance of Charlotte Cushman in this city; died in Boston, Feb. 18, 1876.....Sept. 19—Park Theatre, American debut of Mr. and Mrs. Robert Keeley.....Nov. 7—Opening of Pennsylvania Theatre, Philadelphia; June 26, 1837, transformed into a German theatre. ....Dec. 12—Park Theatre, this city, American debut of Ellen Tree.

1861.

Jan. 15—Academy of Music, Brooklyn, N. Y., opened.....Jan. 24—Winter Garden, this city, Chas. Dillon's American debut.....Feb. 8—Hattie James, dancer, fatally burned, Gaiety, this city.....Feb.—Joseph Murphy and troupe of negro minstrels returned to San Francisco, Cal., from tour of South America.....Feb. 24—Havana, Cuba, death of Richard Sands, circus.....April—Canterbury Hall, Coates, above Second, Philadelphia, opened.....April 8—Jerry Bryant, minstrel, died...May 21—Dick Sliter, noted jig dancer, died.....July 31—London, Eng., in concert, announced farewell of Grisi, who, with Signor Mario, had made American debut Sept. 4, 1854, at Castle Garden, this city.....Aug. 11—Kate Hayes, vocalist (American debut Sept. 23, 1851, Tripler Hall, this city), died in London, Eng.....Sept.—Edwin Booth's debut in England.....Sept. 25—Wallack's (second) Theatre, afterward Star, opened..... Oct.—Tucker's Academy of Music, San Francisco, opened as a variety theatre.....Dec. 9—Opening of new Opera House, Buffalo, N. Y. .....Dec. 16—Opening of new theatre in Hartford, Conn.

1886.

Jan. 1, White's Theatre, Detroit, Mich., burned; "Louis Riel," by Clay M. Greene, originally acted at London, Can.; Geo. Collins and Minnie Mallison married at Napanee, Can. 2, "A Life's Secret," drama by Dr. Hollenbeck, originally acted at La Porte, Ind., by Edwin Stuart's Co. 3, "Wife and Child," by F. G. Maeder and McKee Rankin, originally acted at Baldwin Theatre, San Francisco, Cal.; T. W. Keene seized with a paralytic stroke at Kansas City, Mo., closed his season and returned East.—J. J. Wallack and Miss Miller married in San Francisco, Cal.; Manager L. N. Scott and Mrs. Charles Haines married at St. Paul, Minn.; Lillian Conway separated from her husband, Charles Camblos, at Philadelphia. 4, Alfred Vivian made his American debut at Koster & Bial's, playing the Mikado; Modjeska made her New York re-appearance at the Star; as Armand Duval, in "Camille," E. H. Vanderfelt made his metropolitan debut; Queen Vassar, variety, made her American debut at Tony Pastor's. 5, Lillian Spencer awarded $4,925 in her suit against Tillotson & Williams; Modjeska played "Marie Stuart," at Star Theatre, for the first time in New York, and Margaret Mather, at the Union Square, acted "Leah" for the first time in New York. 6, First variety theatre in Alaska opened at Juneau City, by Charles Archer; "Aphrodite," musical comedy, founded on "The Tinted Venus," words by Thomas Addison and music by C. D. Blake, originally acted at Music Hall, Lynn, Mass.; at Geddes Hall, New Orleans, La., "Julius Cæsar" was played entirely by colored people; Dixie Garland and Karlinski married at Chicago, Ill. 7, H. E. Dixey played "Adonis" at Bijou Opera House, for five hundredth time at that theatre—longest run on record in this country; New Opera House, Washington C. H., O., opened. Frank Jones' Co. playing; Giles' Circus closed out by the sheriff, at Monroe, Ga.; Luke Brant and Rose Vernon married at Boston, Mass.; C. H. Doutrick and Kittie Sheehan married. — Fred Jerome and Mary Osborne married at St. Louis. 9, Maud Miller (Mrs. A. L. Mackaye) and Loudon McCormick were married at Chicago, Ill.; a few weeks later Mr. Mackaye brought suit for divorce in New York, and it was granted in March. 11, New Turn Hall, Scranton, Pa., dedicated; Evelyn Granville made her debut on the variety stage at Tony Pastor's; "Frau Director Striese," a sequel to "Der Raub der Sabinerinen," acted for the first time in America at the Thalia Theatre. 12, At Pickwick Theatre, St. Louis, Mo., "A Man of the World," "Leon" and "A Leaf from the Woods" were acted for the first time—all were by Gus Thomas; new Mozart Academy of Music, Richmond, Va., opened by D. Herzog & Co. 14, Isaac Payton and Mattie Keene were married at Centreville, Ia.; "Donna Diana" ("Love's Masquerade") acted by Modjeska for the first time under that title, at Star Theatre; "The Merry Wives of Windsor" was revived at Daly's Theatre; Watty Wallack and J. A. Rider returned from the West Indies after a long absence; Saenger Hall, Newark, N. J., formally dedicated; "Eloped With a Circus Man," by Fred G. Maeder, acted for the first time on any stage at Hawes' Opera House, Bridgeport, Conn. 15, Lexington, Ky., Opera House burned. 16, New York Rink, Youngstown, O., burned. 17, At Koster & Bial's, Signora Eugenia Monti and Alice Grevain made their American debuts. 18, Opera House, Bay City, Mich., burned; at Standard Theatre, Kate Castleton made her first metropolitan appearance in about three years—"Crazy Patch" then seen for the first time in New York; as Lord Arthur Culton, in "False Shame," at Criterion Theatre, Brooklyn, N. Y., Robert C. Hilliard made his professional debut as an actor; "Inside Out" played by Fred Solomon's Co., at Grand Opera House, Minneapolis. 19, "Miss or Mrs?" adapted by Jessop and Gill from "Les Armours de Cleopatra," originally acted by Aimee at Milwaukee, Wis. 21, Georgie Marsh and James Martin, variety, married at Newburgh, N. Y.; Edwin Nickerson and Miss E. Howard married at San Bernardino, Cal. 23, Fanny Wood and Geo. Edgar Barnard married in London, Eng. 25, "Jack in the Box," by Clement Scott and George R. Sims, acted for first time in America at Chestnut Street Theatre, Philadelphia, Pa., by Carrie Swain—first in New York Feb. 8, at Union Square Theatre; at Library Hall, Pittsburg, Pa., "Aphrodite Still in the Ring," adapted by Gill and Jessup from "The Tinted Venus," was originally acted; Marinelli, contortionist, made his New York debut at Academy of Music (matinee), at benefit of H. A. Thomas; "Burr Oaks" acted for the first time in New York, at National Theatre; "Blackmail" first acted under that title at People's Theatre; as "Her Last Hope" and "Guilty Without Crime," it had been previously done on tour; adapted by W. C. Cowper from the French of Maurice Sarrien; said to be W. E. Suter's old play, "The Felon's Bond." 26, Capt. Jack Crawford made his debut as a lecturer at Sixth Avenue M. E. Church, Brooklyn, N. Y. 28, Opera House, Franklin, Pa., burned.

Feb. 1, "After Twenty Years," by Geo. M. Ciprico (from "The Legion of Honor"), first acted at Bush Street Theatre, San Francisco, Cal.; Margaret Mather played Juliana, in "The Honeymoon," for the first time in this city at Union Square Theatre; "Hernani," done by Lawrence Barrett, at the Star Theatre; Lulu Bryant made her debut on the stage at Tony Pastor's Theatre; Pennell's Standard Dime Museum, Toledo, O., opened; Maida Craigin made her professional debut at Boston, Mass., Museum, in "The Jilt;" West Avenue Rink, Columbus, O., burned. 2, De Remer Opera House, Pueblo, Col., opened, Evans & Hoey's Co. appearing. 4, Theatre Comique, Butte, Mont., burned; Metropolitan Rink, Toronto, Can., burned; McTingue's Opera House, Seymour, Conn., burned; Kibling's Opera House, Hanover, N. H., opened; at Coate's Opera House, Kansas City, Mo., "Larks," by Mrs. C. A. Doremus, was originally acted by Lotta; triple benefit to Actors' Fund, at Daly's, Madison Square and Wallack's theatres; Phil Rumier and Louisa Hall married at St. Louis, Mo. 6, Will S. Hays made his debut as a minstrel with McIntyre & Heath's Co., at Masonic Temple, Louisville, Ky. 7, Laura S. Biggar and W. McConnell married at Winnipeg, Man. 8, New Windsor Theatre, on the Bowery, opened, Clara Morris playing "Miss Multon;" Manager F. B. Murtha presented with watch, etc., by friends. 10, West Side Rink, Marshfield, O., burned. 11, National Hall, Orange, N. J., burned. 13, Geo. H. Wright and Nellie Bagwell married at Utica, N. Y.; at Daly's Theatre "A Wet Blanket," adapted from the French by Aug. Daly, was acted for the first time in this country. 14, W. L. Richmond and Lizzie Colson married at Crawfordsville, Ind.; Col. W. E. Sinn and Cora S. Tanner married at Cleveland, O. 15, Arena Theatre (McHench Hall) opened at Fargo, No. Dak., by Al. Haas; in "Wife or Widow," Mrs. F. S. Chanfrau opened an engagement at the Grand Theatre, London, Eng., her first appearance in England; at the People's Theatre, F. B. Warde opened a week's engagement—his first as a star in New York City; "Valerie," adapted from Sardou's "Fernande," by David Belasco, originally acted at Wallack's Theatre; "The Leather Patch," by Edward Harrigan, was originally acted at Harrigan's Park Theatre. 17, "The Golden Nugget," from Chas. Reade's novel; "Never Too Late to Mend," originally acted by Redmund and Barry at Danville, Ill. 18, Exposition Building, Omaha, Neb., formally opened; "A Sudden Shower," one act comedietta, from the French, by Aug. Daly, originally acted at Daly's Theatre; Mat G. Barlow left Barlow, Wilson & Rankin's Minstrels at Rochester, N. Y.; "Lenore," by Mrs. H. D. Pittman, originally acted at Exposition Building, St. Louis, Mo., by amateurs. 20, Tony Hart, with "A Toy Pistol," opened a season at Comedy Theatre—closed April 3. 21, Marie Prescott lectured at Comedy Theatre. 22, "Oxygen" revived at the Bijou Theatre, Boston, Mass.; in it Lydia Thompson made her American re-appearance; Sackett & Wiggins' Dime Museum, Grand Rapids, Mich., opened; Dime Museum (formerly Rink) opened at Council Bluffs, Ia.; "Held By the Enemy," war drama, by W. H. Gillette, originally acted at Criterion Theatre, Brookelyn, N. Y.; done at Ladbroke Hall, London, Eng., March 20, for copyright; first in New York Aug. 16, at Madison Square Theatre; "Irish Aristocracy" played for first time in England at Theatre Royal, Stratford, Eng., by Ferguson, Mack and others. 23, Armory Rink, Buffalo, N. Y., burned; J. J. Murdock, assistant treasurer, and May Bates married in Chicago. 24, Dr. S. M. Landis and Edna Powell married at Cincinnati, O.; "Nancy & Co.," adapted by Aug. Daly from the German ("Hobbe-Dichter") of Julius Rosen, was originally acted at Daly's Theatre. 25, Ernest Harvier appointed receiver of the estate of Bartley Campbell; Lawrence Barrett played "The Wonder" at the Star Theatre; Geo. A. Turner and Nellie Wells married at Buffalo, N. Y.; "The Smash-up," musical comedy, by F. J. Beaman, originally acted at Jackson, Mich. 26, Vallambrosa Rink, Troy, N. Y., burned. 27, Last performance in the old Reading, Pa., Academy of Music—"The Drummer Boy of Shiloh" acted; Wm. Maurittus and Lillie Marr married at Mendon, Mich. 28, Harry La Rose and Jennie Coulson married in this city.

March 1, Ashley and Hess made their American appearance at Tony Pastor's Theatre; Hall's Opera House, Whitehall, N. Y., burned; Yonge Street Opera House (formerly People's Theatre), Toronto, Can., opened by Col. Snelbaker. 2, Harrisonburg, Va., Rink burned. 3, Manager Wm. Foster and Louisa A. Harris married at Des Moines, Ia. 4, "Ring o' Bells," by Frank E. Aiken, originally acted by Basye's Theatre Co., at Park Theatre, Quincy, Ill.; James F. Neill and Annie H. Blancke married at Wilmington, Del. 6, Grand Opera House, Syracuse, N. Y., leased by Jacobs & Proctor. —, At Burlington, Ia., Bartholomew's Equine Paradox was publicly exhibited for the last time; "Eagle Eye," by T. N. Wilson, originally acted at New Albany, Ind. 7, Leander P. Richardson made his metropolitan debut as a lecturer at Bijou Opera House; Harry Davenport and Annie Obern married at St. Joseph, Mo. 8, George Myers, treasurer, and Theresa A. Baker, married at Cleveland, O.; "Vantour, the Exile," adapted by George Hoey from the French of A. D'Ennery, originally acted at National Theatre, Washington, D. C.; "The Ivy Leaf," at Niblo's, and "Forgiven," at the Windsor, acted for first time in this city; Westminster Musee, Providence, R. I., opened; "As Blighted Bachelors," John Harrison's "Celibacy" (or "Lend Me a Dollar), was revived at Bradenburgh's Museum, Philadelphia, Pa. 10, Florence Molinelli made her professional debut as Juliet at Tabor Opera House, San Francisco, Cal. 11, Genevieve Ward made her American re-appearance at Alcazar Theatre, San Francisco, Cal.; as Sir Horace Welby, in "Forget-me-not," W. H. Vernon made his American debut; "She Loved Him," comedy drama, by J. W. Pigott, acted for the first time in America at a special matinee at Lyceum Theatre; as Rudolph Fortescue, Chas. A. Smiley made his metropolitan debut; at a benefit at Fourteenth Street Theatre, R. C. Hilliard made his professional debut in N. Y. City as Cheviot Hill, in "Engaged." 15, "Erin a Chorra" (J. J. Wallack's old play, "The Man from America") produced for the first time under that title at California Theatre, San Francisco, Cal.; Mrs. Ed. Morris (Linda Nash) made her debut on stage as Marie, in "Evangeline," at Fourteenth Street Theatre; John Howson's salary suit against W. A. Mestayer decided in former's favor; Flora May Henry and F. W. Tappan married in this city. 16, "The Jilt" was acted for the first time in New York City at Star Theatre. 18, "The Queen's Favorite," by Sydney Grundy, acted for first time in America at Alcazar Theatre, San Francisco, Cal.; "A Swell Affair," by J. R. Hager, originally acted (by amateurs) at Naylor's Opera House, Terre Haute, Ind. 19, In "Terry, the Fox" (a revision of "Morna Doon"), at Rand's Opera House, Troy, N. Y., Paddy Ryan made his debut as a dramatic star; old variety theatre building (1869) burned at Fort Scott, Kan. 21, Opera House, Helena, Ark., burned. 22, "The Boy Tramp," by Mme. Neuville, originally acted at National Theatre; Ira Paine, at Tony Pastor's, made his New York re-appearance after an absence of about six years. —, W. B. Daniels and Lillian Daniels (Donna Madixxa) divorced at Denver, Col. 28, "Erma, the Elf," by C. T. Dazey, originally acted at People's Theatre, St. Louis, Mo., by Katie Putnam. 29, Casino Opera House (formerly a rink) opened at Oswego, N. Y.; "Central Park" revived at Wallack's; at Norfolk, Va., Mamie B. Thayer (aged twelve) made her debut as a circus performer. 30, "The Spae Wife," adapted by Dion Boucicault from "Guy Mannering," originally acted (for copyright purposes only) at Elephant and Castle Theatre, London, Eng.

April 1, After three days' postponement, caused by rain, the Barnum Circus opened season at Madison Square Garden, when Lolo, Lola and Sylvester made their American debuts. 3, "La Boutonniere; or, The War of the Roses," society comedy by Mrs. C. A. Doremus and Camelia Van Auken, originally acted by amateurs at University Club Theatre. 4, Masonic Hall, Boscobel, Wis., burned; A. C. Goulden and Frederica Unsinger married at Bridgeport, Conn. 5, "Prince Karl," adapted from the German, by A. C. Gunter, originally acted by Richard Mansfield at Boston, Mass., Museum;—first in New York, May 3, at Madison Square Theatre; "The Old Homestead," by Denman Thompson and George W. Ryer, was originally acted at Boston, Mass., Theatre; "Arcadia," burlesque by Wm. Gill and John J. Braham, acted for the first time on any stage at Boston, Mass., Bijou Theatre—first in New York, 26, at Bijou Theatre, where it failed; a variety bill was presented until 10, at Comedy Theatre, under Alex. Comstock's management; "Proved True," by Mortimer Murdoch, was acted for the first time in America at Grand Opera House, Brooklyn, N. Y. 6, "The Minute Men," by James A. Herne, originally acted at Chestnut Street Theatre, Philadelphia, Pa., by the author and company—first in New York Sept. 6, at People's Theatre; "La Rousolte," comedy vaudeville by Meilhac, Halevy and Milaud (music by M. Boullard) was sung for first time in America by Judic at Star Theatre. 8, "American Born" ("English Born," by Paul Merritt), acted at Akron, O., by Moore & Vivian's Co.; "Larks" acted by Lotta for the first time in this city at Grand Opera House—it was billed as "The Odd Trick." 9, At a benefit at Windsor Theatre, Lizzie Kelsey made her American re-appearance; "Viola, the Street Singer," by Ullie Akerstrom, originally acted by the author at City Hall, Newburyport, Mass. 10, Dyer's Opera House (formerly a church), Olneyville, R. I., opened by Roland Reed's Co.; Alex. Hume (mind reader) and Alma Grassi married in San Francisco, Cal.; Billy Chace divorced from Catherine Chace (Kitty Etzeltine) in this city. 12, "The Lily of Yeddo," by G. F. Rowe, was originally acted at Criterion Theatre, Brooklyn, N. Y.—in it Margaret Leighton made her American, and Jane Stuart her professional debut; as Diana Vernon, in "Rob Roy," Mary Sullivan made her professional debut at California Theatre, San Francisco, Cal.; "The Laboring Man," by F. G. Maeder, originally acted at Central Theatre, Philadelphia, Pa. 16, "Gas Fixtures," by Bill Nye and Scott Marble, originally acted at Rochelle, Ill., by Tony Denier. 17, "Adonis" acted at the Bijou Theatre for the six hundred and third consecutive time—longest American run on record. 19, "Our Society," from the French of Pailleron's "Le Monde ou l'On s'Ennuie," by Clinton Stuart and Mrs. Julia C. Verplank, originally acted at Madison Square Theatre; Richmond, Va., Lodge of Elks organized; "The Palace of Truth" revived at Wallack's Theatre—preceded by "The Captain of the Watch," in which, as Adolph, Frederick Corbett made his American debut. 25, Minneapolis, Minn., Lodge of Elks organized. 26, Isabel Morris opened as a star in "The New Magdalen," at the Alcazar Theatre, San Francisco, Cal.; opening of the Booth-Salvini starring tour at Academy of Music—Mrs. D. P. Bowers, C. W. Couldock, Barton Hill, Marie Wainwright, John A. Lane and A. Salvini Jr. were in the support; "A Practical Joke" first acted as a comedy by Le Clair and Russell, at London Theatre—as a one act sketch they had previously done it in variety houses; Anthony Nahm, one armed cornettist, made his New York debut at London Theatre. 27, Stock of Nonie H. Hill's heirs, in Boston Theatre corporation purchased by Eugene and Dr. Orlando Tompkins. 29, "Time Will Tell," comedy drama by Herbert Gardner, M. P., acted for the first time in America at Chestnut Street Theatre, Philadelphia. 30, The firm of Shook & Collier expired by limitation.

May —, Fred R. Gardner, variety, married to Jessie Barnard, non-professional, of Boston, Mass. 3, "A Tin Soldier" acted for the first time in New York at the Standard Theatre; New Opera House, Wellington, O., opened by Rhea; Cosmopolitan Theatre and Museum (formerly a rink) opened at Duluth, Minn.; "Shadows of Crime," melodrama, by J. J. McKenna, originally acted by amateurs at Paterson, N. J. 5, Edwin Booth incapacitated while playing Iago to Salvini's Othello at Academy of Music. 6, "Love or Life," drama, by Mrs. Mary Reed Crowell, originally acted at Paterson, N. J. 9, At Wallack's Theatre, Joseph Howard Jr. made his first public appearance as a lecturer, for a charitable purpose; Grand Theatre, Derby, Eng., burned. 10, Palace Theatre, Hamilton, Can., opened. 12, Adelaide Praeger's suit against W. A. Mestayer decided in her favor in this city—verdict, $625; H. E. Dixey and the "Adonis" Co. sailed for England—Mr. Dixey was banquetted at Delmonico's night of 11. 13, Joseph Phillon and Lizzie Romain married at Paterson, N. J. 14, J. K. Emmet Jr. and Daisy Kelly (non-professional) married at Penn Yan, N. Y. 15, Aug. Daly's Co. sailed for Europe; last performance at Chalet Museum, Pittsburg—henceforth Chalet

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CONTINUED.

Bijou Theatre; seven men badly hurt in railroad accident to Forepaugh's Circus at Port Dickinson, N. Y. 17, Bartley Campbell removed to Bloomingdale Insane Asylum—in December was transferred to Middletown, N. Y.; "The Match Maker," comedy by Edmund R. Terry, acted for first time on any stage at Criterion Theatre, Brooklyn, N. Y.; Lydia Thompson made her New York reappearance, after seven years' absence, at Fourteenth Street Theatre, in "Oxygen;" Sheffield, Pa., Opera House burned; T. M. Hunter and Elizabeth J. Hunter divorced in Boston, Mass. 18, "Perseus," travesty, by O. W. Smith, originally acted at Grand Opera House, Burlington, Ia.; overturning of a gasolene footlight at Weyant's Opera House, Alliance, O., caused a fire and a panic—two children killed and several persons bruised or burned. —, Reported marriage in London, Eng., of Maude Branscombe and Victor Lonnen, pianist. 17, First performance of any English version of Alphonse Daudet's "Sapho" at California Theatre, San Francisco; Milwaukee, Wis., Lodge of Elks instituted. 19, Warren P. Lake and Clara Byrnes married at Decatur, Ill. —, Tony Williams divorced from Marion E. Ward-Learock in Boston. 20, P. H. O'Connor, treasurer, married at Greenpoint, L. I., to a non-professional; Geo. F. Andrews and Jessie Cavana married at Sioux Falls, S. Dak.; As "The Esmondes of Virginia," Helen Barry, at the Royalty Theatre, London, Eng., acted A. R. Cazauran's "Fatal Letter" for the first time in England; Al. Stinson and Clara Merton married in Cleveland, O. —, Sam Pickett (of Pickett and Primrose) and Minnie Dunne married in Chicago. 22, Two hundred night run of "One of Our Girls" closed at the Lyceum Theatre, and Daniel Frohman succeeded as manager there. 23, "Marcelle," drama, by J. Armoy Knox and James C. Roach, originally acted by Kate Forsyth at Hooley's Theatre, Chicago, Ill. 24, "A Strange Disappearance," melodrama, by George Clarke, originally acted at People's Theatre; Jennie Calef broke her knee-cap during her performance at Sandusky, O.; under the title of "Mistaken Identity," "The Great Pink Pearl" was acted for the first time in America at the Jersey City, N. J., Academy of Music, and failed. 26, Maria C. W. Yunker divorced from Johann C. Yunker in this city; Billy Stanford and Jennie Fowler married in Newark, O. 27, Willard Spenser and Clara T. Stackhouse married near Philadelphia, Pa.; Aug. Daly's Co., at the Strand Theatre, London, Eng., opened their second English tour—Otis Skinner make his English debut. 31, At the Gaiety Theatre, London, Eng., H. E. Dixey, Emma Carson, George W. Howard, Lillie Grubb, Amelia Somerville and others of Rice's "Adonis" Co. (Herbert Gresham excepted), made their English debuts, and "Adonis" was then first acted in England; "Not One Word," melodrama, by James Schonberg, acted for first time on any stage at Grand Opera House, Brooklyn, N. Y.—In it Katharine Ware made her professional debut—first done in New York June 14, at Grand Opera House; "Florel," comedy drama, by W. C. Cowper, originally acted by Viola Allen at Fall River, Mass. —afterwards played as "Talked About"—recognized as an adaptation of "Mrs. Peter Crewitt," a story by Mrs. M. A. Dennison; "The Golden Giant," by Clay M. Greene, originally acted at California Theatre, San Francisco, Cal.; New People's Theatre, Milwaukee, Wis., opened; "The Great Trunk Mystery," farce, by Clay M. Greene, originally acted at Chestnut Street Theatre, Philadelphia; "Brass Buttons," a comedy, originally acted by Gus J. Heege at Faranta's Theatre, New Orleans, La. —, Harry Harbaugh and Nellie Judson married in St. Louis, Mo.; Charles H. Humphrey and Nannie Price married at Weston, Mo.

June 1, A. B. Coley and Etta Morris married in this city; Carrie Rice and F. W. Tefft married at Cheshire, Conn.; Arthur E. Miller and Carrie Sweeny married at Columbus, O. 2, Collapse of Marchand's Opera House, Alliance, O.; Sydney Cowell and Raymond Holmes married at Chicago, Ill. 3, L. M. Crawford took charge of Leavenworth, Kan., Grand Opera House; C. H. Hawtrey and a non-professional married in London, Eng. 4, "Haunted Houses," farce comedy, by Milton Nobles and J. M. Martin, originally acted at Red Bank, N. J., Opera House. 5, Dissolution of partnership between Peter F. Baker and Thos. J. Farron; "A Noble Heroine," by Josie Crocker, originally acted by the author at Anderson, Ind. 6, Geo. H. Kempshall and May Atkinson married at Minneapolis, Minn. 7, "The Baron," by H. M. Pitt, originally acted at Grand Opera House, Brooklyn, N. Y.; "Bound to Succeed," by Conquest and Pettitt, acted for first time in America at Niblo's Garden; "One of the Bravest," by E. E. Price, acted for first time in New York at the People's Theatre; New Grand Theatre, Louisville, Ky., burned; opening of People's Pavilion, Vicksburg, Miss.; at Grand Opera House, Milwaukee, Wis., Gus Williams acted "Keppler's Fortune," by W. W. Wallace, for first time on any stage. 8, Annual meeting of the Actors' Fund in N. Y. City—A. M. Palmer elected president; D. R. Hawley, gymnast, married on his deathbed at Montreal, Can., to Maud Oswald—he died 10. 10, Mamie Prichette made her professional debut at Melrose, Fla., with Wallack's Trinologue, as Christine, in "Christine of Warsaw"—retired from stage July 5, having married; Mozart Theatre, Tonawanda, N. Y., burned. 11, "Keep It Dark," farce comedy, by George Hoey, originally acted at Ocean Theatre, Long Branch, N. J.—first in New York Nov. 1, at Poole's Theatre. 14, "Jack," comedy, by Mrs. Harry Beckett, acted for first time in England at Royalty Theatre, London, Eng.—H. J. Montague played it in America as "Our Idol" in 1877—Eben Plympton revived it in November of that year for a starring tour—it was adapted by Mrs. Beckett from a published novel. 15, Frank Lincoln (humorist) and Virginia C. Smith married in New York. 16, Sarah Lawson made her debut as Pauline in "Frou-Frou," at California Theatre, San Francisco. 17, Nahan Franko and Edith Edwards married in this city; "Daddy Nolan" acted by Daniel Sully for the first time on any stage at the Grand Opera House, Newark, N. J.—first in New York June 21, at Tony Pastor's Theatre. 19, George W. Kline and Mamie Belmont married at Boston, Mass. 21, "Falsely Accused," a version of "The Lyons Mail," by Clay M. Greene, originally acted at California Theatre, San Francisco; "Zitka," adapted in part by William Carleton from "Le Cabaret Rouge," a novel by Henri Greville, originally acted at People's Theatre; "The Man Without a Country," adapted by John Murray from Rev. E. E. Hale's story, originally acted at Providence, R. I., Opera House. 26, "Annie Laurie," drama, by Walter Fletcher, originally acted by Lottie Church at Cornwell's Opera House, Penn Yan, N. Y.; at Strand Theatre, London, Eng., in "She Would and She Wouldn't," Edith Kingdon and George Parkes made their English debuts. 27, At Windsor Theatre the Tichborne Claimant made his American debut as a lecturer; R. E. Graham and Mary Cerbi married in this city. 28, "Eli Wheatfield," by Aaron Woodhull, originally acted by the author at Brooklyn, N. Y.—first seen in New York at Tony Pastor's Theatre, Sept. 13; the Regent (formerly Horticultural Hall), N. Y. City, opened by Meade & Cannon; with Genevieve Ward's Co., Eleanor Tyndale made her professional debut at Theatre Royal, Brighton, Eng.; "Love's Martyr," adapted by A. R. Cazauran from D'Ennery and Torbe's "Le Martyre," originally acted in America at McVicker's Theatre, Chicago, Ill., by the Madison Square Theatre Co.; "Meg, the Ragamuffin," by Geo. Hoey, originally acted by Carrie Swain at Alcazar Theatre, San Francisco; 30, Harry W. Rich and Annie Fealey married at Toronto, Can.; George Hanna and Ruth Hawkins married at Covington, Ky.; James M. Tracy (pianist) and Mabel H. Turner married at Franklin, Mass.; "Humbug" acted for the first time in New York at Bijou Theatre. —, G. Frank Moseman and Kittie D. Wilson married in this city; Lizzie Evans and Nelson Compton divorced in Cincinnati, O.

July 2, J. Chas. Davis presented at People's Theatre with a gold-headed cane by the attaches. 3, Fire on Cole's Circus train at Menomonie, Wis., and a number of performers suffered losses; "A Gotham Girl," by R. J. Smith, originally acted by amateurs at Naylor's Opera House, Terre Haute, Ind. 4, Ramon C. De Solis, flutist, made his American debut at Koster & Bial's; Music Hall Block, Bath, Me., burned. 5, Frank Hewett, instrumentalist, made his New York debut at Koster & Bial's. 6, Academy of Music, Denver, Colo., burned; May Fielding (Mrs. R. Cornell) married in this city to Ricardo Diaz Albertini. 7, "Nancy & Co.," by Aug. Daly, acted for the first time in England at Strand Theatre, London, Eng., by Aug. Daly's Co.; Katie Stokes re-appeared in the ring with Doris' Circus at East Boston, Mass.—returned to the dramatic stage in December. 8, "Joseph Favelle," by F. W. Davis and T. F. O'Malley, originally acted at Chelsea, Mass., Academy of Music; Gustave Frohman and Marie G. Hubert (Marie Hamilton) married at New Bedford, Mass. 10, Florence Molinelli made her New York debut in readings at Steck Hall; Hurlburt & Hunting's Circus mobbed by roughs at Shenandoah, Pa.; John Gourlay returned to England, having dissolved partnership with Louis Harrison. 12, "Con O'Grady," by H. Wayne Ellis, originally acted at Friday's Pavilion, Brooklyn, N. Y.—Tony Hart began a starring tour in it, as "The Donnybrook," in November; William Athwold White married to Bettie Thomas at San Francisco. 15, Fred Percy and Mrs. Ada (widow of Harry) Crisp married. 16, Jennie Yeamans divorced from M. C. Lester in this city; accident to Forepaugh's Circus train near Augusta, Me. —eighteen horses killed and several attaches wounded. 17, Wilkes McClaves and Pearl Thompson married at Columbus, O.; accident to F. A. Robbins' Circus train at Putnam, Conn., killing an attache; Lulu May married to Chas. Duchesneau (non-professional) in Cincinnati, O.; Grand Opera House, Butte, Mont., sold at sheriff's sale for $20,000; 19, Eliza Long divorced from Charles B. Welles in Brooklyn, N. Y.; "Jim the Penman," society drama, by Sir Charles L. Young, acted for the first time in America at McVicker's Theatre, Chicago, Ill., by the Madison Square Theatre Co.—first in New York, Nov. 1, at Madison Square Theatre; John J. Esher and Jennie Calhoun married in Philadelphia. 20, Kenneth Lee and Martha Liebenstein married in this city. 24, New Opera House at Norristown, Pa., opened—shortly afterwards closed. 26, Florence Howe made her dramatic re-entree after five years' absence, at Hoboken, N. J.; Frazer and Allen made their Irish debut at Alhambra, Belfast. 27, "Siberia" sold at auction for $1,300 in this city; Geo. S. Cole presented at East New York by F. A. Robbins' employees with solitaire diamond. 28, Theatre at Twinevelly, British India, burned, and one hundred Hindoos killed. 31, "A Woman Hater," by D. D. Lloyd, originally acted by J. T. Raymond at Tabor Grand Opera House, Denver, Colo.; Abdallah-Ben-Said accidentally shot by Orrin Hollis at Bloomington, Ill.

August 2, "Fun and Physic," by Edwin Browne, originally acted at Washington, D. C.—done in New York 9 at Tony Pastor's Theatre; at Newcastle, Eng., Lord Lonsdale was fined for assaulting Violet Cameron's husband, D. Debensaude. 6, "My Son-in-Law," by Leonard Grover, originally acted (as announced), at West End Casino, Long Branch, N. J. 9, "Pa," by W. W. Wallace, originally acted at Eau Claire, Wis., by Sol Smith Russell. 10, Pauline Ulmer married to George Williams in Philadelphia. 11, "Seasands," new version by C. E. Callahan of Con T. Murphy's "Dewdrop," acted for the first time at Asbury Park, N. J., Opera House. 12, Newton's Opera House, Hastings, Mich., burned. 13, "Claire; or, Love at Last," by C. Ed. Dudley, originally acted by Floy Crowell's Co. at Oswego, N. Y. 15, "A Piece of Pie," by Ed. Chrissie, originally acted at Cronheim's Germania Theatre, Hoboken, N. J. 16, Bristol's Equine Show made its New York debut at Third Avenue Theatre; "Soldiers and Sweethearts," musical comedy, by Geo. Schleiffarth, Owen Westford and Susie Russell, acted for the first time on any stage at Bijou Theatre—as Marie, Sylvia Gerrish re-appeared after three years' absence; "Monopoly," by Mr. Gibbs, originally acted at Detroit, Mich., Opera House; "Sweet Innisfall" ("Denny Doon") acted for first time in England at Queen's Theatre, Manchester. —, Dora Roberts divorced from Frank Roberts. 17, John F. Harley and Claire Claire married in Chicago, Ill.; Leonard Goheen and May Richardson married at Ashland, Wis. 18, Ben Williams and Tillie Reese married in St. Louis, Mo. 19, "Condemned to Death," by Merritt and Pettitt, acted for the first time in America at New Bedford, Mass.; Pavilion; "The Cuckoo" acted for the first time in America at Rand's Opera House, Troy, N. Y. 20, "Happy Dan" Conway rescued three men from drowning at Coney Island. 21, "Daily News," by Lawrence Marston, originally acted at Chestnut Street Theatre, Philadelphia, Pa., where it failed; Mlle. Vivian, *premiere*, made her American debut (as announced) in "Around the World in Eighty Days," at Niblo's Garden; "The Rainbow," by Gilbert Clayton, originally acted at Ravenna, O. 23, Mollie Revel, divorced wife of W. H. Fitzgerald, married to Charles T. Cornell at Far Rockaway, N. Y.; "Who Owns the Trunk?" by J. R. Fitzgerald, originally acted at Paterson, N. J., Opera House, by amateurs; "Oregon," by Joaquin Miller (said to be a new play), acted at Alcazar Theatre, San Francisco, Cal.—In it Loraine Henley made her debut; the Lynn Family (Harry, Lottie and Jennie) made their American debut at Howard Athenæum, Boston, Mass.—first in New York, Sept. 13, at Miner's Bowery Theatre. 26, Oscar T. Jackson made his American re-appearance at Koster & Bial's; Metropolitan Opera House, Columbus, O. opened. 27, Cheevers and Kennedy returned from abroad, after an absence of about ten years. 28, "My Aunt Bridget," by Scott Marble, originally acted at Lecture Hall, Salem, N. J., by Monroe & Rice's Co.—first in New York, Dec. 6, at Poole's Theatre. 30, Greeley, Colo., Opera House opened by Modjeska's Co.; Toronto, Can., Opera House opened by McCaull Opera Co.; Edmund Collier made his debut as a star, playing "Jack Cade," at People's Theatre; People's Theatre, Omaha, Neb., opened by Maud Howe's Co.; "Harbor Lights," by Sims and Pettitt, acted for first time in America at Boston, Mass., Museum—in it, as Dora, Isabelle Evesson made her American re-appearance; Springfield, O., Lodge B. P. O. Elks instituted. 31, Sam Sothern made his American debut in J. T. Raymond's support, at Utica, N. Y.; "The Cattle King" was originally acted at Grand Opera House, Newark, N. J., by J. H. Wallick; as Marc Antony, in "Julius Cæsar," at Grand Opera House, Henry Dixon Jones made his professional debut.

Sept. 2, E. F. Mayo and Jennie Bartine divorced in this city. 3, The "Adonis" Co. closed its London, Eng., engagement—all the members save Billie Barlow and Jennie McNulty returned to America. 4, Suit of Jennie Davis against C. L. Davis for divorce dismissed in this city; "The Widow," adapted by W. J. Brooks from a comedy by MM. Meilhac and Halevy, acted for the first time in America at Halifax, N. S., Academy of Music, by Rhea. 5, Claude West and Carrie Harris married at Johnstown, Pa. —, Stebb and Trepp made their American debut at Pittsburg, Pa., Academy of Music. 6, Edward Andrews Glover made his New York debut at Miner's Bowery Theatre; "On the Sahara," farcical comedy, by Alice Crowther and F. E. Dumm, originally acted at Norristown, Pa.—first in New York 20, at Tony Pastor's Theatre; as Rachel Winslow, in "The Minute Men," at People's Theatre, Alice Crawford made her New York debut; Marie Nevins and J. G. Blaine Jr. married in this city; "The Missing Link," by Edwin Arden and Arden Smith, originally acted at Tony Pastor's Theatre by Geo. H. Adams' Co.; "In China," by Louis De Lange and others, originally acted at Albaugh's Opera House, Washington, D. C.; Harry M. Brown and Mattie Hayes married in St. Louis, Mo.; People's Theatre (old State Capital Rink), Harrisburg, Pa., opened; Poole's Eighth Street Theatre (formerly the Grand Central, etc.) opened with "Shane-na-Lawn;" "Our Rich Cousin," by D. K. and M. O. Higgins, originally acted at Fourteenth Street Theatre. 7, John O. Griffin and Mme. Alma, circus, married at Pittston, Pa. 9, F. H. Williams and Leonora E. Williams married at Danville, Ill. 10, Franklin, Ind., Opera House opened by the Emma Abbott Co. 13, Wareing's Theatre, Hoboken, N. J., opened; "Little Jack Sheppard," burlesque by W. Yardley and H. P. Stephens, acted for the first time in America at Bijou Theatre, by N. C. Goodwin Jr.'s Co.; "Faust and Marguerite," drama by Dr. Gustavus Haas, acted for first time in America at Providence, R. I., Opera House; "Theodora," by Victorien Sardou (translated by W. J. Brooks), acted for first time in America at Niblo's Garden. In the title role Lillian Olcott made her metropolitan debut; Vollrath Opera House, Bucyrus, O., opened; "The Scapegoat," by Sir Charles L. Young, acted for the first time in America at Chestnut Street Opera House, Philadelphia, Pa.—first in New York 20, at Fourteenth Street Theatre; Du Bois Opera House, Elgin, Ill., burned—several persons killed by falling walls; Lawrence Rees made his professional debut in "Lost in London," at Hawes' Opera House, Bridgeport, Conn.; Grand Opera House, Detroit, Mich., opened, the McCaull Opera Co. appearing. 15, C. W. Langstaff and Ida Edger married at Albion, Ind. 16, "The Gambler's Wife," by Col. Prentiss Ingraham, originally acted at Hogan Opera House, Susquehanna, Pa.; Chillicothe, O., Lodge, No. 53, B. P. O. E., instituted; "Tangled Lives," by J. W. Keller, originally acted at New Haven, Conn., Opera House, by R. B. Mantell—first in New York Dec. 13, at Fifth Avenue Theatre. 17, Dockstader's (minstrel) Theatre (formerly the Comedy) formally opened—Edwin French, banjoist, made his American re-appearance in the olio. 18, "The Main Line," drama, by H. C. De Mille and C. Barnard, originally acted at Lyceum Theatre, where Daniel Frohman began as manager. 20, "The Deacon's Daughter," by A. C. Gunter, originally acted by Annie Pixley at Park Theatre, Boston, Mass.; People's Theatre, Vicksburg, Miss., opened; Sackett & Wiggins' Museum Theatre, Grand Rapids, Mich., opened with "The Ranch King;" the Marzellos made their metropolitan debut at Miner's Bowery Theatre; the Rice-Dixey "Adonis" Co. made their American re-appearance at Fifth Avenue Theatre; Timmermeister's Opera House, Wapakoneta, O., opened with "Fun on the Bristol;" "A Wall Street Bandit" acted for first time in New York at Standard Theatre; "Human Nature" originally acted by Dick Conrad, at Avenue Theatre, New Orleans, La.; New Opera House (formerly Temple Rink) opened at Elizabeth, N. J. 25, "On the Rio Grande," by Mark Price, originally acted at Rondout, N. Y., by Edwin Barbour's Co.; "Cherub," by E. A. Locke, originally acted by Mattie Vickers at Evansville, Wis. 26, Prof. Herrmann made his American re-appearance at Wallack's Theatre, presenting the "Vanishing Lady" for first time in New York. 27, Murray's Opera House, Albany, Wis., burned; "Patent Rights," by Fred Marsden, originally acted at Manistee, Mich., when Almy Le Grand made his re-appearance on the stage, and his wife (Edwina Mathews) her professional debut; Harry Webber's Co. gave the first dramatic performance in the Mammoth Cave, Ky., producing "The Thunderbolt;" in "The Queen's Favorite" (first in New York) at Star Theatre, Genevieve Ward made her metropolitan re-appearance, W. H. Vernon his New York and Eleanor Tyndale her American debut. —, Kalamazoo, Mich., Lodge, B. P. O. E., instituted. 28, Henry E. Dixey and Florence Gerard married in Boston, Mass.; Will Jones and Ida Tracy married in Cincinnati, O. 29, Lew Carroll and Little Goldie married in Pittsburg, Pa. 30, Bates' Opera House, Attleboro, Mass., opened by Lawrence Barrett's Co.; "The Martyr Mother," adapted by Mrs. Ettie Henderson from "Le Martyre," acted for the first time at Third Avenue Theatre, by Bertha Welby's Co.; "Marita," Barton Hill's version of Sardou's "Piccolino," acted for first time at Union Square Theatre by Aimee; J. Wilson Phillips and Mamie A. Wilson married in Chicago, Ill.

Oct. —, Jeffreys Lewis divorced from Mr. Maitland in San Francisco. 3, Merrimac Opera House, Amesbury, Mass., destroyed by fire. 4, "The Irish Minstrel" acted for first time in New York City by W. J. Scanlan, at Poole's Theatre; "Caught in a Corner," by W. J. Shaw, originally acted by M. B. Curtis at Lee Avenue Academy of Music, Williamsburg, N. Y.—first in New York, Nov. 1, at Fourteenth Street Theatre. 6, Wm. A. Fowler and Fannie Trover married at Fort Edward, N. Y.; "After Business Hours," adapted by Aug. Daly from one of Louis Blumenthal's plays, acted for the first time in America at Daly's Theatre, opening the season there; Geo. S. Crittenden and Kate L. Lux married at Rochester, N. Y.; Tompkins' Opera House, Gallatin, Tenn., burned; Geo. Burnell and Donna Stickney married on the stage of Windsor Theatre, Boston, Mass. —, Harry L. Widmer and Stella Lulie Prothro married at Greeley, Colo. 8, Joseph M. Allen (of Frazer and Allen) and Peggy Pryde married in London, Eng.; Katherine S. Antony (Katie Stokes) and Carl Antony divorced in Boston; Grace T. Donaldson (Grace Thorne) and W. C. Donaldson divorced in same city. 11, "The Schoolmistress," by A. W. Pinero, acted for first time in America by Rosina Vokes' Co., at Park Theatre, Cleveland, O.—first time in New York, Dec. 7, at Standard; "Capt. Jack Sheppard," burlesque, by Carl Hauser, Vincent Hogan and W. J. Rostetter, originally acted at Koster & Bial's; "The O'Reagans," by Edward Harrigan, originally acted at Harrigan's Park Theatre; W. H. Sherwood married at Chicago, Ill.; New Opera House, Charleston, W. Va., opened by Milton Nobles' Co.; Holcombe Hall, Lynchburg, Va., reopened; "Kenneth Gordon," by W. Bourne, acted for first time in America at Baldwin's Theatre, San Francisco, Cal.—had been done in England as "Man to Man"—in Baldwin cast, Arthur Branscombe made his American debut; Harvey Bros., variety, and Alice Harvey made their American debuts at Central Theatre, Philadelphia, Pa.; Wilson Barrett, Miss Eastlake, George Barrett, Charles Fulton, Gerald M. Maxwell, Charles Hudson and others of Wilson Barrett's Co., made American debuts at Star Theatre, in first American performance of "Claudian," by Wilson Barrett and Henry Herman; Miner's Theatre, Newark, N. J., opened by Herne's "Minute Men." —, Lillian Dakin and Edward Burke married at Boston, Mass. 13, At Wallack's Theatre, "Harvest," by Henry Hamilton, was acted for the first time in America—in it the author and Creston Clarke made American debuts, and Charles Groves his American re-appearance; D. O.

TWENTY-FIFTH ANNIVERSARY

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QUARTER CENTURY LEAPS IN SHOW HISTORY.

CONTINUED.

Secord and Adelaide Flint married at Saratoga, N. Y.; Austin Brereton and Edith Bland married in London, Eng.; Eli McGowan awarded a verdict of $103 damages for ejectment against Manager J. C. Duff, of Standard Theatre. 15, Franklin, Ind., Opera House burned. 16, Mrs. Langtry played Pauline, in "The Lady of Lyons," at Fifth Avenue Theatre, for first time in America. 17, Lillian Burkhardt and Dave Markowitz married at Pittsburg, Pa. 18, Opera House at Oakland, Ill., ruined by fire; new Academy of Music, Reading Pa., opened by Clara Morris' Co.; "A Daughter of Ireland," by Henri Rochefort and Wm. Busnach, translated by Ludlow White, originally acted at Standard Theatre, where it failed, and was quickly withdrawn; in W. S. Gilbert's version of "Faust," then acted for the first time in America at Lyceum Theatre, May Fortescue, Charles Sugden, Helen Fortescue and Kate Hodson made American debuts, and Fred Terry his New York debut; Wood's Concert Hall, Paterson, N. J., opened. 20, Blanche Thompson and N. Sumner Myrick ("Kent") married at Boston, Mass.; Annie Fulton and George Holland married at Germantown, Pa. 21, Benj. Bowron and Ida M. Cundy married at Boston, Mass.; G. A. Koster and Hester Romer married at Cincinnati, O.; "My Mis'es," by Donald Robertson, originally acted at Rochester, N. Y.—acted for copyright purposes Oct. 8 at Opera Comique, London, Eng. 22, Hudson, Mass., Opera House opened by the Redmund-Barry Co.; Masonic and Oddfellows' Halls, Farmington, Me., burned. 23, "The Color Sergeant," by Brandon Thomas; "Chatterton," by Henry A. Jones and Henry Herman, and "A Clerical Error," by H. A. Jones—all one act plays—were done for the first time in America at a matinee at Star Theatre, by Wilson Barrett's Co.; Youngstown, O., Lodge of Elks instituted. 24, Morris Whippler and Jennie Pickert married at Terre Haute, Ind.; Regina Ennelli married in this city to Theodore Strobel; Masonic and Oddfellows' Halls, Versailles, Mo., burned; William Yardley and Maude Leicester married in this city; Arthur J. Newman and Emma L. Curtis married at Buffalo, N. Y. 25, At Tony Pastor's Theatre, Jolly Nash made his American reappearance after an absence of nearly ten years; "Kenilworth," burlesque, by R. Reece and H. B. Farnie, acted for the first time in America at Casino, by Violet Cameron's Co.; Lima, O., Lodge of Elks instituted. 26, Ernest Cooke and Alta White married at Winona, Minn.; Toledo, O., Lodge of Elks instituted; 30, Edna Courtney and Henry Saylor married at New Orleans, La.

Nov. 1, "Hyde & Jekyll," adapted from R. L. Stevenson's novel, "The Strange Case of Dr. Jekyll and Mr. Hyde," originally acted by Rosina Vokes' Co. at Hooley's Theatre, Chicago, Ill.; Wilson Barrett's "Hamlet" seen at Globe Theatre, Boston, Mass., for first time in America; as Laertes, in "Hamlet," at Star Theatre, John T. Sullivan made his metropolitan debut. —, Lee Townsend and Carmita Cuza married in this city. 4, "Sophia," adapted by Robert Buchanan from Fielding's novel, "Tom Jones," acted for first time in America at Wallack's Theatre—as Partridge, Charles Groves made his American re-appearance. 5, E. J. Heron and Nina Favel married at Meadville, Pa. 6, "Odd, to Say the Least of It," by Edward Rose, was acted for the first time in England (copyright performance) at a matinee at Novelty Theatre, London, Eng.—first in America, 8, at Arch Street Theatre, Philadelphia, Pa.; "Fairy Fingers," adapted by W. J. Brooks from Legouve's "Les Doigts de Fee," acted for first time in America by Rhea at Grand Opera House, Toronto, Can.; Trixie Adams and Herbert Delmar married at Norwich, Conn. 8, A. C. Gunter and Etta L. Burns married in this city. 9, Edwin Booth taken ill and obliged to stop playing for a few nights, at Star Theatre. 10, Harry Tons Jr. and Helena Secor married at Shelbyville Ill.; "The Chouans," adapted by Pierre Berton from De Balzac's novel, "Le Dernier Chouan" (English adaptation by Paul M. Potter), originally acted by Modjeska at Union Square Theatre. 11, "Clito," by Sydney Grundy and Wilson Barrett, acted for first time in America at Globe Theatre, Boston, Mass., by Wilson Barrett. 13, Charles N. French and Kate Walters married in this city. 14, W. B. Moseley made his American debut at Koster & Bial's; Morris Sheppard and May Holland married at Covington, Ky. 15, People's Theatre, Quincy, Ill., opened; "Mephisto" exhibited by H. F. Julene and Dot D'Alcorn for first time in America at Tony Pastor's Theatre; "Cousin Dick," comedietta, by Val Prinsep, acted for first time in New York at Standard Theatre by Rosina Vokes' Co.; W. Yardley made his American debut as an actor in "Little Jack Sheppard," at Bijou Theatre, playing Blueskin. 16, Libby Washburn and Frank M. Palmer married at Sioux City, Ia.; "Love in Harness," adapted by Aug. Daly from Albin Valabregue's "Le Bonheur Conjugal," originally acted at Daly's Theatre—as Myrtella, Lizzie St. Quentin made her first appearance with the Daly Co. 17, Oddfellows' Hall, Monona, Ia., burned. 18, Sadie Loraine and Albert Corey divorced; "Faithful Hearts," adapted by Clinton Stuart from the French, originally acted at Memphis, Tenn., Theatre, by Kate Forsyth; W. D. Howell's dramatization of his novel, "A Foregone Conclusion," originally acted at a matinee at Madison Square Theatre. 19, "The Solicitor," formerly "On the Quiet," by C. T. Vincent, acted for the first time under its new name at Princess Opera House, Winnipeg, Man.; "The Archarnians," Greek tragedy, acted at Academy of Music by students of the University of Pennsylvania. 20, Julian J. Lewis divorced from Lillian Lewis in Chicago; Tracy will contest decided in favor of Agnes Ethel Tracy; Queen City (formerly London) Theatre, Cincinnati, O., opened. 22, "The Big Boom," by C. W. Handscomb, originally acted at Princess Opera House, Winnipeg, Man.; Mansfield, O., Lodge of Elks instituted; Flora Franks made her New York debut at London Theatre; "A Little Change," comedietta, by Sydney Grundy, acted for the first time in New York at Standard Theatre by Rosina Vokes' Co.; New Brooklyn, N. Y., Museum opened by Uffner, Robbins & Co. 23, Frank P. Schull and Mamie A. Engleman married in Philadelphia. 24, Chas. B. Poore and Maud Harris married in Chicago; "Dot" originally acted by Frances Bishop at Bellefontaine O.; opening of Buffalo Bill's Wild West Show at Madison Square Garden; Grand Opera House, Central City, Neb., opened by the Georgie Hamlin Co. 25, A. J. Martin Jr. and Eunice Griggs married at Penn Yan, N. Y.; Pioneer Rink, Binghamton, N. Y., demolished. 26, "The Humming Bird," comedy, adapted by Fred Williams and G. L. Stout, originally acted by Salisbury's Troubadours, at Pope's Theatre, St. Louis, Mo. 27, Fond du Lac, Wis., Lodge of Elks instituted; Millie Paterson and Geo. Lough divorced in Chicago; Toto Siegrist and Georgia E. Cayting married in Boston, Mass. 28, John H. Pease and Sarah Covel married at Cincinnati, O. 29, Genovar Opera House, St. Augustine, Fla., opened; Harry Tansey and Marguerite Shuyler married at Auburn, N. Y.; Dime Museum, Springfield, O., opened; Billy Birch made his New York re-appearance at Dockstader's; Hon. Edmund Phipps' version of "King Rene's Daughter" acted by May Fortescue at Lyceum Theatre, for the first time in America. 30, Phoebe Don and F. W. Hogg married in Chicago, Ill.; Chas. G. Nixon and Eldora S. Mann married in Kansas City, Mo.

Dec. 2, Dayton, O., Lodge of Elks instituted; Bryant's Opera House, Brockton, Mass., burned; Monongahela City, Pa., Opera House opened. 4, Fire at Halsted Street Opera House, Chicago, Ill. 5, Herzog's Opera House, Washington, D. C., burned; Gus Williams and Emma Middlebrook married in this city. 6, "The Vandykes," by Mark M. Price, originally acted at Bush Street Theatre, San Francisco, Cal.; "Enemies," adapted by Charles Coghlan from Ohnet's novel, "La Grande Marniere" ("The Big Marl-pit"), acted for first time in America at Niblo's Garden by Mrs. Langtry; at Windsor Theatre, Louis James made his New York debut as a star, playing Virginius; Marguerite Fish (Baby Benson) made her American debut as a German-speaking star at Thalia Theatre, in "Der Glucks Engel," by Leon Treptow; W. Harry Kennedy and Mary A. McGuire married at Brooklyn, N. Y.; Hugh Chatham and Mary B. Wiley married at Columbus, O.; St. Paul Lodge, B. P. O. Elks, instituted. 7, Frank Rodney made his New York debut at Lyceum Theatre, in "One of Our Girls"—same night Manager Daniel Frohman attempted a reform by inducing ladies to remove their hats and bonnets—movement was not successful; "The Schoolmistress" acted for first time in New York at Standard Theatre, when Rosina Vokes reappeared, after a long illness; first reading in America of Mr. and Mrs. Henry Vandenhoff at Association Hall; 9, Eva Hewett divorced from Frank Hewett in San Francisco. 10, G. A. R. Hall, Attica, Ind., burned; "Der Teufel im Schloss," by Louis Fuchs, acted for first time in America at Thalia Theatre by Marguerite Fish. —, W. Irving Bishop and Ada Mack (formerly Mrs. T. J. Loud) married in Boston Mass.—Frank Cobb and Miss Nichols married at Kalamazoo, Mich. 11, "Turned Up," by Mark Melford, acted for first time in America at Bijou Theatre, by N. C. Goodwin Jr. 12, Grand Lodge of Elks elect Hon. Will E. English G. E. R. 13, "Daniela," adapted by W. Von Sachs Jr. and E. Hamilton Bell from the German of Felix Phillipi, acted for first time in America at Union Square Theatre by Modjeska; Mary Mitford's "Rienzi," revised by Steele Mackaye and Lawrence Barrett, revived by the latter at Albaugh's Opera House, Washington, D. C. 15, In transportation from Vicksburg, Miss., to New Orleans, La., the mammoth ox, weighing 3,500 pounds, and two keepers, were burned at Baton Rouge, the boat taking fire; Isaac B. Rich and Pauline Babo married in Boston, Mass. 18, Nordheimer's Hall, Montreal, Can., gutted by fire. 20, Robert Downing made his New York debut as a star, at Star Theatre, playing Spartacus, in "The Gladiator;" Helen Dauvray acted Suzanne, in "A Scrap of Paper," for the first time, at Lyceum Theatre; "Pat's Wardrobe," by Elliott Barnes, acted for first time in New York at Poole's Theatre, when Pat Rooney made his metropolitan debut as a dramatic star; H. R. Jacobs assumed management of Third Avenue Theatre, buying J. M. Hill's lease; "Dollars and Dimes," by G. H. Coveney, acted for first time in America at Hawes' Opera House, Bridgeport, Conn., by C. W. Bowser's Co.; New Grand Opera House, San Antonio, Tex., opened by Emma Abbott's Opera Co. 22, Oskaloosa, Ia., Opera House burned; Cheboygan, Mich., Opera House burned. 24, "Caught in the Act," adapted by Newton Chisnell from the French, acted for first time in America at Bush Street Theatre, San Francisco, by Aimee; William S. Laird and Mary Bently married in Detroit, Mich.; "Mignonette," by Prof. A. Hennequin, acted for first time on any stage at Shaw's new Opera House, Toronto, Can., by Minnie Maddern. —, Eleanor Carey and C. H. Livingstone divorced in San Francisco. 25, The Three Pholtes made their New York reappearance, after an absence of ten years, at Academy of Music; for the first time on any stage, "The American Princess" was presented by Jennie Calef at the Springfield, O., Opera House. 27, "The Red Fox," by Daniel O'Connell, acted for first time in New York at Poole's Theatre, James M. Ward re-appearing here; Temple Theatre and Egyptian Musee, Philadelphia, Pa., destroyed by fire. 28, Norah Bartlett and W. B. Ogden married at Portsmouth, N. H.; James W. Morrisey and Julia Wheeler married in Washington, D. C. 29, Galesburg, Ill., Opera House burned. 30, "Unfairly Caught," comedietta, adapted by Mrs. Wm. Warbrick, originally acted at Lexington Avenue Opera House by amateurs. 31, M. Heuman retired from National Theatre, New York, which passed into other hands, and ceased to be a variety house after Jan. 2.

CHIEF MUSICAL EVENTS OF 1886.

Jan. 2, "Der Trompeter von Sackingen," opera by Herr Kaiser, sung at the Thalia, New York, for the first time in America. 4, "Die Meistersinger," Wagner's opera, sung for the first time in America at the Metropolitan Opera House; Goetz's opera, "The Taming of the Shrew," sung for the first time in America at the Academy of Music—English translation of Widman's text by Troutbeck—this was the first performance by the American Opera Co. (Thurber-Thomas scheme)—as Katherine, Pauline L'Allemand made her American debut, and as Bianca Kate Bensberg was also heard here for the first time in opera; "The Little Tycoon," comic opera by Willard Spenser, originally sung at Temple Theatre, Philadelphia, Pa.—first time in New York, March 29, at Standard Theatre. 6, Rosalba Beecher married to Clarence M. Collins in this city. 8, Gluck's "Orpheus and Eurydice" was sung at the Academy of Music—first time in its entirety here since 1863—as Orpheus, Helen Hastreiter made her debut. 14, Master Bernhard Sisheimer, violinist, made his New York debut at Steinway Hall. 19, At the Academy of Music, Alfred Hollins, pianist, made his American debut. 20, "Lohengrin" sung in English for the first time at the Academy of Music, by the American Opera Co.

Feb. 12, "The Mikado" sung in German for the first time at the Thalia Theatre—translation by L. Ottomeyer. 15, "The Gipsy Baron," comic opera by Johann Strauss and Franz Jokai, translated by Sidney Rosenfeld, sung for the first time in America at the Casino. 21, At Sænger Hall, Newark, N. J., "Anninius," an oratorio, by P. J. Immergrulu and G. Kieseweter, was sung for the first time. 27, "Love at School," operetta, by Louis and S. K. Lichtenstein, originally sung by amateurs at Adelphi Hall; "Pechschulne," musical farce, sung at the Thalia Theatre for the first time.

March 1, "Lakme," Leo Delibes' opera, sung for the first time in America at the Academy of Music, by the American Opera Co. 3, In "La Grande Duchesse," at Star Theatre, with Judic, M. Minart (tenor) made his New York debut; Jacques Bouhy sang for the first time in America at the Academy of Music. 4, "The Sleeping Beauty," cantata, by F. H. Cowen, done for first time in America at Music Hall, Boston, Mass. 11, National League of Musicians formed in this city. 15-20, "Adina," an adaptation of "L'Elisir d'Amor," sung for first time by Boston Ideal Opera Co., at Grand Opera House, Chicago, Ill. 16, "Pepita," comic opera, by Ed. Solomon and Alfred Thompson, originally sung at Union Square Theatre—as Don Pablo, Chauncey Olcott made his operatic debut. 17, In "The Flying Dutchman," at Academy of Music, William Ludwig, baritone, made his American debut, and Whitney Mockridge, tenor, his debut in grand opera. 19, "Don Cæsar," opera, by R. Dellinger, libretto by Dumanoir, and translation by W. Von Sachs Jr., sung for the first time in America at McCaull's Opera House, Philadelphia, Pa.—first time in New York May 3, at Wallack's Theatre.

April 7, "Margarette," a six act opera, by Mrs. Emma B. Dunham, was originally sung at Lewis Hall, Woodford's, Portland, Me., by amateurs. 15, "Clary vs. Clary," musical monologue, done by Judic, for the first time

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QUARTER CENTURY LEAPS IN SHOW HISTORY.

CONTINUED.

in America at Star Theatre. 16, "Josephine," one act operetta, sung by Judic at Star Theatre, for the first time in America. 17, Jules Massenet's oratorio, "Mary Magdalen," sung for the first time in America at Chickering Hall, by the Lennox Hill Vocal Society. 18, Judic made her farewell American appearance at the Casino—on 20 she sailed for France, A. Millaud returning with her. 29, Louise Pyk-Newson made her American operatic debut as Elsa, in "Lohengrin," in Philadelphia.

May 6, "The Maid of Belleville," comic opera by Carl Millocker, sung for the first time in America (in German) at Thalia Theatre. 8, "The Sultan of Zanzibar," grand opera, by Antoine De Konski, sung for the first time on any stage (in French) at Academy of Music; at the University Club Theatre Miss McNeill, contralto, made her New York debut. 10, "Erminie," comic opera by Harry Paulton, Claxton Bellamy and A. Jakobowski, sung for the first time in America at the Casino—as Cerise and Marquis De Pontvert, respectively, Marion Manola and Carl Irving made their American debuts in light opera; as Violet, in "The Little Tycoon," at Fifth Avenue Theatre, Edith Ainsworth made her New York debut. 17, At Court Theatre, Liverpool, Eng., as Yum Yum, in "The Mikado," Geraldine Ulmar made her English debut. 27, Ella Russell made her English debut at Covent Garden, London, as Gilda, in "Rigoletto." 29, "The Crowing Hen," first English version of Audran's "Serment d'Amour," sung at Wallack's Theatre—libretto adapted by Mrs. Mary B. B. Brainerd—Sydney Rosenfeld's version, called "The Bridal Trip," was first done at Bijou Theatre, 31, and in it Laura Clement made her New York debut.

June 2, "The Mikado" sung in Berlin, Ger., when Geraldine Ulmar made German debut as Yum Yum, with D'Oyly Carte's Co. 4, Giulia Valda (Wheelock) made her debut in Italian opera in London, Eng. 9, Civil marriage of Adelina Patti and Sig. Nicolini at Swansea, Wales—religious ceremony 10, at Ystradgynlais, Wales. 21, Agnes Consuelo made her New York debut at Wallack's Theatre as the Marquise, in "The Crowing Hen." 23, Mary Beebe and Ethan H. Cutler married at Columbus, O. 24, "The Maid of Belleville" sung in English for the first time (adapted by Richard Stahl) at Star Theatre—in it Frank David made his New York debut.

July 6, "Love's Vow," adapted by B. E. Woolf from Audran's "Serment d'Amour," originally sung at Boston, Mass., Museum. 20, Charles N. Hock and Maggie English married at Glen Ridge, N. J.

Aug. 2, Leonora Tifft made her Italian opera debut at Parma, Italy, in "Lucia di Lammermoor." 4, "Jack and Jill," an operetta by Kate Moloney, was sung for the first time at the Detroit, Mich., Opera House. 16, "The Maid and the Moonshiner," music by Ed. Solomon, words by C. H. Hoyt (libretto based on the novel, "An American Baron"), originally sung at Standard Theatre—as Col. Upton O. Dodge, Tony Hart made his debut in comic opera. 30, "Josephine Sold by Her Sisters," comic opera by MM. Roger, Ferrier and Carree (Anglicized by W. Von Sachs Jr.), sung at Wallack's Theatre for the first time in America.

Sept. 30, Lucia Colmar and Carola Rennon made American debuts in "Undine," at the Thalia Theatre.

Oct. 2, "The Mystic Isle," comic opera, by Sydney Rosenfeld and John B. Grant, originally sung at Temple Theatre, Philadelphia, Pa.—in it Mrs. A. B. Riegel and Dolly Kerns made professional debuts. 4, Violet Cameron, Lionel Brough, Constance Loseby, Sidney Brough, John Barnum, Edith Brandon, Clyde Howard and others made American debuts at Casino in first American performance of Reece and Farnie's burlesque opera, "The Commodore," formerly "The Creole," adapted from Offenbach's opera, "La Creole." 5, "Die Zigeuner Baron" ("The Gipsy Baron") sang for first time in German here at Thalia Theatre—Carl Friese and Felix Schnelle made American debuts. 6, "Uncle Tom's Cabin," operetta, by Dexter Smith and George L. Tracey, originally sung at Music Hall, Lynn, Mass.; "Don Cæsar" sung in German for first time here at Thalia Theatre—American debuts by Sophia Offeney, Paula Varndal, Rudolf Swinhold and Alex. Ruedlinger. 8, "Teddy and Reddy," a musical version of "Robert Macaire," sung for the first time on any stage at Wood's Opera House, Bay City, Mich., by Starr's Opera Co. 18, Harry De Lorme made his New York debut in "The Gipsy Baron," at Grand Opera House. 20, As Luisa Miller in opera of that name, at Academy of Music, Mme. Giula Valda (Wheelock) made her American debut in grand opera—Mme. Prandi and Sig. Lalloni also made American debuts at same time. 25, Cornelia Van Zanten made her American debut at Mechanics' Hall, Worcester, Mass. 29, "Hundert Jungfrauen," a German version of Lecocq's "Les Cent Vierges," sung in German for the first time in America at Thalia Theatre.

Nov. 1, As Amanda Webb, in "The Little Tycoon," at Temple Theatre, Philadelphia, Pa., Eva Davenport made her American debut. 8, Opening of German opera season at Metropolitan Opera House, with "Queen of Sheba," in which Augusta Foerster made her American debut. 10, Albert Niemann, tenor, made his American debut at Metropolitan Opera House, in "Die Walkure." 15, Charles Bassett made his grand opera debut as Faust with American Opera Co., at Academy of Music, Philadelphia. 18, Adelina Patti reappeared at Academy of Music—Sig. Gullie, tenor, made his American debut with her. 19, "The Golden Cross," Bruhl's comic opera (text by Herr Mosenthal, from French comedy by Brazier and Melleville), sung for first time in America at Metropolitan Opera House. 20, Geo. W. Oles Jr., violinist, made his professional debut at Friendship, N. Y. 25, Violet Cameron returned to England, her American tour having abruptly closed—her company preceded her. 26, Blind Tom declared mentally unsound, in this city—his mother appointed to manage him. 27, Zazel made her debut in comic opera at Grand Opera House, Harrisburg, Pa., in "Princess of Trebizonde." 28, First concert at the new music hall of the German Liederkranz Society, this city. 30, J. Brahms' quintet in F (op. 88) played for first time in America by Mendelssohn Quintet Club at Chickering Hall.

Dec. 4, Louise Claflin Parker and Eugene Esperance Oudin married at Detroit, Mich. 6, Munczi Sajos' Hungarian Gypsy Band made its American debut at Eden Musee. 20, "Indiana," by E. Audran, libretto by H. B. Farnie, sung for first time in America at McCaull's Opera House, Philadelphia; Gertrude Griswold made her American debut in light opera at Chicago, Ill., Opera House, in "Don Cæsar." 21, "Mizpah," comic opera, by Harry J. W. Dam and F. J. Eustis, originally sung at Chestnut Street Theatre, Philadelphia, Pa., by the Hastings Opera Co., at a special matinee.

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COMPANIES OF 1886

The following is a list of companies on the road during the season of 1886-1887. Most of our readers will undoubtedly remember some of the stars and plays, a number of them still being before the public in 1911:

DRAMATIC COMPANIES.

Aimee's; Atkinson's, Maude; Akerstrom's, Ulie; Aiken's, Frank E.; Arnot's, Louise; Adell's, Helene; Adams', G. H.; Arden's, Edwin; Adams', Harry F.; Alsberg-Morrison; Aldrich's, Louis; Arizona Joe; "A Cold Day;" American Theatre, Dixon's; "Adonis," Rice & Dixey's; "Around the World," etc., Kiralfy's; "Around the World," W. J. Fleming's; "A Night Off," O. B. Sheppard's; "A Soap Bubble," T. J. Farron's; "Aphrodite," etc.; "Alone in London;" "A Practical Joke," Le Clair & Russell's.

Booth's, Edwin; Barrett's, Wilson; Barrett's, Lawrence; Byrnes', Bessie; Breyer Comedy; Baker's, P. F.; Bandmann's, D. E.; Bindley's, Florence; Barry & Fay's; Baird's Comedy; Bryton's, Fred.; Byron's, Oliver; Balfe's, Louise; Burgess', Neil; Bowers', Mrs. D. P.; Barry's, C. W.; Boucicault's, Dion; "Boarding House," Stedman's; "Bunch of Keys," Sanger's; "Bunch of Keys," Flora Moore's; "Black Crook," etc., Kiralfy's; "Blackmail;" "Boy Tramp," Mme. Neuville's.

Collier's, Edmund; Crossen's "Banker's Daughter;" Curtis', M. B.; Crowell's, Floy; Chanfrau's, H. T.; Cotton's, Ben; Church's, Lottie; Clifford's, Edwin; Claxton's, Kate; Coghlan's, Rose; Castleton's, Kate; Chase & Bernard's; Carlton-Todd; "Clio;" "Condemned to Death;" "Confusion," Jennings'; "Chestnuts."

Dauvray's, Helen; Dewey & Thomas'; Davenport's, Fanny; Deagle's, Tessie; Downing's, R. L.; Dowling's, J. J.; Dignan & Bell's, Daly's "Vacation;" Dainty's, Laura; Davis', Chas. L., "Alvin Joslin;" Donavin's Hyers Sisters; "Devil's Auction."

Evans', Lizzie; Evans & Hoey's; Eckert's "Caught in the Rain;" Elroy Comedy, Emmet's, J. K.; Elsler's, Effie; Earle's, Graham; "Evangeline," E. E. Rice's; "Escaped from Sing Sing," Dick Sands'.

Florence's, Mr. and Mrs. W. J.; Free's, Nellie; Forsyth's, Kate; Fortescue's, May; France's, Sid C.; Frayne's, Frank I.; "Fantasma;" "Fortune's Fool."

Gray's, Ada; Gardner's, C. A.; Groves & Hamilton's; Gray & Stephen's; George's, Grace; Gaiety Theatre; Gilbert Comedy; Grismer Davies'; Goodrich's, Eunice; "German Detective," Charles R. Hunt's; "Gold King."

Hamlin's, Georgie; Howe's, Maude; Harold's, Maggie; Hart's, Tony; Herring's, Fanny; "Hoop of Gold;" "Held By the Enemy," W. H. Gillette's; "Humpty Dumpty," Denier's; "Hoodman Blind," French & Sanger's; "Hoodman Blind," Bradshaw & Horning's.

"Ivy Leaf."

Jefferson's, Joseph; James', Louis; Julian Comedy; Janauschek's; Janish's; "Jack," Barton & Key's.

Knights, Mr. and Mrs. G. S.; Kendall's, Ezra; "K. O. C.;" "Kindergarten;" "Keep It Dark."

Lyon's Comedy; Litta's, Louise; Lyceum Theatre, G. S. Garland's; Lyceum Theatre, A. R. Wilber's; Labadie's, Francis; Lotta's; Lewis', Jeffreys; Lewis', Ida; Lewis', Lillian; Langtry's, Mrs.; Lewis', Horace; London Theatre; Lindley's, Harry; "Lynwood," J. K. Tillottson's; "Lights o' London;" "Lost in London," Newton Beers'; "Little Nugget," Sisson's.

Madison Square, A. R. Wilber's; Mather's, Margaret; Moore & Vivian's; Moore's, Bella; Murphy's, Joseph; Mitchell's, Maggie; Murray & Murphy's; Mills', Josie; Moore's, Adelaide; Madison Square, A. M. Palmer's (Special); Modjeska; Mantell's, R. B.; Maddern's, Minnie; Murray, Dominick; Mayo, Edwin F.; Morris', Clara; Moore's, Harry; Melville Sisters; Mayo's, Frank; McDowell's, E. A.; Markham's, Pauline; Mansfield, Richard; "Monte Cristo," James O'Neil's; "Monte Cristo," Aiden Benedict's; "May Blossom;" "Messenger From Jarvis Section;" "Mrs. Partington," Harry La Marr's; "Mugg's Landing;" "Minute Men," J. A. Herne's; "Montezuma;" "Michael Strogoff."

Nobles', Milton; Nugent & Gleason's Metropolitans; Noble's, Warren; "Neck and Neck;" "New World."

O'Connor's, James Owen; Olcott's, Lilian; "One of the Bravest;" "Only a Farmer's Daughter;" "On the Rio Grande."

People's Theatre, G. A. Hill's; People's Theatre, J. C. Rockwell's; People's Theatre, C. D. Henry's; Prescott's, Marie; Pomeroy's, Louise; Pixley's, Annie; Putnam's, Katie; Polk's, J. B.; Payton's, Isaac; "Planter's Wife," Harry Lacy's; "Pavements of Paris;" "Pulse of New York;" "Prisoner For Life;" "Peck's Bad Boy," etc., Atkinson's; "Patent Rights," Almy Le Grand's; "Passion's Slave," Winnett's; "Partner's in Crime."

Richardson & Arnold's; Rhea's; Rosa's, Patti; Robson & Crane's; Rankin's, McKee; Ransom's, Robert; Redmund-Barry; Raymond's, J. T.; Russell's, Sol Smith; Riley's, Mrs. W. H.; Riley's Comedy; Rhoades', Kittie; Ransone's, J. W.; Rehan's, Arthur; Reed's, Roland; Rooney's, Pat; "Romany Rye;" "Ranch 10;" "Rag Baby;" "Ragged Jack," R. J. Riley's.

Sully's, Daniel; Stevens', John A.; Star Theatre, Felton & Connier's; Star Theatre, Brennan & Quinn's; Stanton's, Mabel; Seymour-Stratton; Stanley's, Carrie; Sinclair's, Edith; Seward's, Frederic; Scott's, Claire; Staley's, George; Standard, Wettlaufer's; Standard Theatre, McDonald & Blondell's; Switzer Comedy; Stuart's, Edwin; Scanlan's, W. J.; Salsbury's Troubadours; "Stormbeaten," etc., Glenney's; "Stormbeaten," Townsend & White's; "Siberia;" "Silver King;" "Shamus O'Brien," etc., Vernon's; "Skipped By the Light of the Moon," Fowler & Warmington's; "Silver Spur;" "Stranglers of Paris;" "Streets of New York;" "Shadow Detective," D. A. Kelly's; "Shadows of a Great City."

Thompson's, Denman; Taylor's, Irene; Tucker's, Ethel; Thompson's, Charlotte; Tavernier's; Thorne's, E. F.; "Tourists;" "Two Johns;" "Ten Nights in a Bar Room," C. H. Clark's; "Tin Soldier;" "The Long Strike;" "The Martyr," Doyle's; "The Rajah;" "The Gambler's Wife;" "Taken from Life."

Ulmer's, Lizzie May; "Uncle Tom's Cabin," Abbey's; "Uncle Tom's Cabin," Sprague's; "Under the Gaslight;" "Under the Upas."

Vincent's, Felix A.; Vokes's, Rosina; Van Tassel's, Cora; Villa's, Agnes W.; Vicker's, Mattie.

Ward's, Genevieve; Williams' "Little Duchess;" Williams', Gus; Wood's, N. S.; Warde's, F. B.; Walker's, Arne; Wallace Comedy; Woodhull's, Aaron H.; Wren's, Oliver; "White Slave;" "World," J. Z. Little's; "We, Us & Co.;" "Wages of Sin;" "Wall Street Bandit."

"Youth."

"Zitka;" "Zozo."

MUSICAL TROUPES.

Abbott's, Emma; American Opera; Acme Opera; Boston Ideals; Bijou Opera; Bennett & Moulton's, Co. A; Bennett & Moulton's, Co. B; Bairnsfather Family; "Black Hussar," etc., McCaull's Opera Comique; Blind Boone Concert; Clymer Family; Conreid's Opera; Carleton Opera; Dora Wiley's Opera; Duff's Opera; "Don Cæsar," etc., McCaull's Opera Comique; "Erminie," Aronson's; Gilmore's Band; German Opera; Hauk's Minnie; Holman Opera; Kate Bensberg's Opera; "Little Tycoon;" Lillian Conway's Opera; Mexican Typical Orchestra; Newell Opera; Pyke Opera; Patti; Royce & Lansing's; Starr's Opera; Stetson's Opera; Spaulding's Bellringers; Thompson Opera; Templeton Opera; Thalia Opera; Wilbur Opera.

VARIETY TROUPES.

Austin's Australian; "Adamless Eden;" Clark & Rategan's; Downie's; De Forrest & Carroll's; Howard Athenæum; Hill's, Gus; Hughes' American and European Novelty; Hallen & Hart's; Kelly, Murphy, Foster & Hughes'; Kernell's, Harry; Little Hall & Fannie Bloodgood's; Marinelli's Congress; Magee's, J. J.; May Adams'; Rentz-Santley; Reilly & Wood's; Rentfrow's Pathfinders; Siddons', Ida; St. Ormond and Wetter's; Sheehan & Coyne's; Silbon's; "The Night Owls;" Universal Amusement League.

MINSTRELS.

Callan, Haley & Callan's; Field's, Al. G.; Gorton's; Hicks & Sawyer's; Haverly's; Hi Henry's; Johnson's, Lew; Lester & Allen's; Leroy's; McNish, Johnson & Slavin's; Mobile; McIntyre & Heath's; Schoolcraft, Coes & Shortis'; Thatcher, Primrose & West's; Wagner's, Cal; Wilson & Rankin's; Whitmore & Clark's.

CIRCUSES.

Barnum's; Black Bros.'; Bristol & Co.'s; Cole's; Doris'; D'Arley & O'Brien's; Forepaugh's; Gregory & Schiedel Bros.'; Holland & McMahon's; Huffman's; King, Burk & Co.'s; MacFinn's; Morris'; Miller, Okey & Freeman's; Nick Roberts-Gardner's; O'Brien's, John; Pullman's; Richards', G. W.; Ringling Bros.; Robinson, John; Robbins, Frank; Scribner & Clement's; Shields'; Sells Bros.'; Sells'; Sawtelle; Tibbey & Co.'s.

MISCELLANEOUS.

Aztec Fair, Orrin Bros. & Nichols'; Bristol's Equines; Buffalo Bill's "Wild West;" Balabrega's; Brown's, Nellie A.; Geyer & Steen's; Harrigan's Hibernian Tourists, Co. A; Howarth's Hibernica; Herrmann; Morris' Equines; Morris & Ryland's; Martin's Marionettes; Pat Maloney's; Strong's, Mme.; Taylor's Wonders; Vim's.

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MUL CLARK

The German Orator

WITH THE LADY BUCCANEERS

DEATHS IN THE PROFESSION.

From Jan. 1 to Dec. 31, 1910, inclusive.

A

Arlington, J. V., playwright and actor, National Soldiers' Home, Tenn., Nov. 6.
Alliston, Annie, actress, Atlantic City, N. J., March 25.
Ago, Little, curiosity, March 5.
Andrews, Elizabeth, actress, Philadelphia, Pa., March 29.
Albaugh, John W., Jr., actor-manager, Baltimore, Md., April 7.
Allright, Little, magician, Waverly, Minn., Feb. 28.
Ambredina, Mrs. Louisa, "fat lady," N. Y. City, April 6.
Astin, Walter, pianist, Coney Island, N. Y., June 8.
Armour, Aida N., vaudeville, San Francisco, Cal., Aug. 2.
Allen, Frank, actor, Chicago, Ill., Aug. 3.
Aiken, Frank Eugene, actor, N. Y. City, Oct. 17.
Austin, Belle Stokes, circus, N. Y. City, Oct. 19.
Alexander, Sydney (Alex. Daymond), actor, Jamaica Plains, Mass., —.
Artois, Jack, vaudeville, Sioux City, Ia., Dec. 7.

B

Booth-Schoeffel, Agnes, actress, Brookline, Mass., Jan. 2.
Bidel, Michel, animal trainer, Asniers, France, week of Jan. 3.
Bastedo, Alice, vaudeville, Oneonta, N. Y., Jan. 7.
Burman, Alma, burlesque, Minneapolis, Minn., week of Jan. 10.
Borsini, Otto, acrobat, N Y. City, Jan. 15.
Beecher, Carrie M., vaudeville, Chicago, Ill., Jan. 21.
Bishop, Mrs. Marie, actress, Los Angeles, Cal., Jan. 14.
Bernstein, Sigmund, musician, N. Y. City, Jan. 28.
Barrasford, Thomas, English manager, London, Eng., Feb. 1.
Bauer, Grace, show girl, Philadelphia, Pa., Feb. 2.
Burgess, Nell, actor, N. Y. City, Feb. 19.
Barlow, J. H., minstrel, Jan. 30.
Berg, Albert, manager, Denver, Colo., Feb. 7.
Boyle, Clara, vaudeville, Chicago, Ill., Feb 19.
Beams, Wesley, advance, Feb. 9.
Bailey, Hackaliah, circus, Brewster, N. Y., March 6.
Beppo, Edward Ettridge, acrobat, suicide on steamer Adriatic, March 12.
Badger, Clarence E., manager, Detroit, Mich., March 6.
Breier, Edith, actress, Peoria, Ill., April 1.
Bell, Chas. J. B., actor, N. Y. City, April 11.
Bjornson, Bjornstjerne, playwright, Paris, France, April 26.
Bazelli, Signor, manager, died on Mauretania, week of April 25, on way to England.
Bitner, Stephen, musician, Harrisburg, Pa., May 4.
Barrow, John M., actor and manager, Baltimore, Md., May 8.
Browne, Joseph G., musician, Holyoke, Mass., April 30.
Blitz, Charles Cuponti, juggler, May 10.
Black, Nellie, comedienne, Bridgeport, Conn., June 13.
Baus, Bessie (Mrs. L. O. Whittier), actress, Great Falls, Mont., June 17.
Burns, Lila M., actress, Denver, Colo., June 22.
Briesemeister, Otto, tenor, Berlin, Ger., —
Brown, Pallas, violinist, Helena, Mont., July 9.
Bracht, Frank, musician, Spokane, Wash., Aug. 19.
Boete, Thomas, flyman, Atlantic City, N. J., Aug. 7.
Bonn, Harry, actor, St. Louis, Mo., Sept. 3.
Barclay, Anna (Mrs. Howard Truesdell), vaudeville, Peekskill, N. Y., Sept. 20.
Barton, Jas. Arthur, musician, Grand Rapids, Minn., —
Britton, Joe, vaudeville, N. Y. City, Oct. 10.
Bartlett, Josephine, actress, Chicago, Ill., Oct. 3.
Barton, Robert, actor, Wilmington, N. C., Oct. 16.
Bakee, William H. (William Cokell), actor, Staten Island, N. Y., Oct. 17.
Bixler, Florence, actress, Brdgeport, Conn., Oct. 13.
Busch, Max, musician, Sacramento, Cal., Oct. 19.
Blake, Flora, actress, London, Eng., Oct. 25.
Barnes, Lucien, ex-manager, N. Y. City, Oct. 3.
Bates, Josephine, vaudeville, Brooklyn, N. Y., Nov. 10.
Belmont, Madeline, chorus girl, Philadelphia, Oct. 12.
Benway, Adolph P., actor, West Warren, Mass., Nov. 26.
Born, Max, manager, Indianapolis, Ind., Nov. 22.
Blitz, Frank, showman, New Orleans, La., Nov. 22.
Bitali, Prof. Luigi, musician, Santa Rosa, Cal., Dec. 26.
Brandt, Herman, musician, N. Y. City, Dec. 27.

C

Carey, Thomas, vaudeville, Chicago, Ill., Jan. 6.
Comar, Belle, actress, Albuquerque, N. M., —
Carrino, animal trainer, Feb. 10.
Clement, Clay, actor and playwright, Kansas City, Mo., Feb. 21.
Clifford, Thomas, circus, So. Boston, Mass., Feb. 22.
Clarke, Creston, actor, Asheville, N. C., March 21.
Carle, Emmy, March 15.
Cole, George S., Jacksonville, Fla., March 21.
Conlan, Joe, vaudeville, Brooklyn, N. Y., March 17.
Courtney, C. W. (Case), actor, Emery, S. Dak., Jan. 27.
Candidus, Wm., singer, Frankfort-on-Main, Germany, in March.
Coghill, Charles, Visalia, Cal., —
Collins, Lottie, vaudeville, London, Eng., May 1.
Carleton, Le Roy, actor, Greenfield, Mass., April 13.
Conterno, Luciano G., bandmaster, N. Y. City, May 4.
Cutting, Robert Livingston, actor, London, Eng., May 7.
Cutter, Benjamin, author, Jamaica Plain, Mass., May 10.
Cuponti, Chas., juggler, May 10.
Church, Chas. L., minstrel, Cambridge, Mass., June 4.
Castle, Mrs. Mary Crittenden, actress, Como, Italy, June 10.
Chapman, Capt. Geo. C., West New Brighton, N. Y., June 7.
Corbett, Alex. B., scenic artist, N. Y. City, June 17.
Carr, Frank E., manager, N. Y. City, June 21.
Coleman, Richard A., actor, Boston, Mass., June 21.
Crawford, Jack, vaudevile, Maryville, Mo., July 12.
Crawford, Theodore G., attache, Newark, N. J., July 8.
Clark, James F, orchestra leader, Brooklyn, N. Y., July 28.
Curtiss, Mrs. D. S. (Lottie), vaudeville, Sterling, Ill., July 24.
Cantwell, Susan H., vaudeville, N. Y. City, July 29.
Clay, Samuel E., Louisville, Ky., July 29.
Courtnine, Harry, actor, Randall's Island, N. Y., Aug. 18.
Cooper, Samuel, manager, Washington, D. C., Aug. 28.
Chira, Mme. Sarah L., palmist, Bergen Beach, N. Y., Aug. 23.
Colombier, Marie, actress, Paris, France, Aug. 30.
Carroll, John W., vaudeville, Chicago, Ill., Aug. 24.
Clayton, Ruth, vaudeville, N. Y. City, Sept. 7.
Cheshire, John, musician, N. Y. City, Sept. 26.
Cunningham, Henry J., treasurer, Montreal, Can., Sept. 27.
Chick, Eddie, vaudeville, Boston, Mass., Oct. 5.
Condit, Walter, actor, N. Y. City, Oct. 7.
Coogan, John, agent, Boston, Mass., Oct. 4.
Cloward, N. Dushane, director, Wilmington, Del., Nov. 7.
Clayton, Miss Bobby, actress, Oct. 27.
Carr, Charles, vaudeville, St. Joseph, Mo., Nov. 9.
Cross, George, dramatic writer, Brooklyn, N. Y., Nov. 29.
Carleton, Henry Guy, playwright, Hot Springs, Ark., Dec. 10.
Craven, Mrs. Ella, actress, N. Y. City, Dec. 9.
Collins, Ada, actress, Alexandria, La., Dec. 9.
Cavanaugh, Celia, asst. treasurer, New Bedford, Mass., Dec. 2.
Conterno, Louis, bandmaster, Brooklyn, N. Y., Dec. 22.

D

Dane, Fred A., attache, Atlantic City, N. J., Jan. 5.
Dobson, Charles E., banjoist, N. Y. City, Jan. 19.
De Frankie, Grace, actress, Chicago, Ill., Jan. 16.
Dauviles, Prince Hallo, vaudeville, Jan. 26.
Donnelly, Henry V., actor and manager, N. Y. City, Feb. 15.
Dunn, Frank V., manager, Dorchester, Mass., Feb. 17.
Derenda, Leo and Green, vaudeville, drowned off coast of Algiers.
D'Arcy, Josie, actress, Chicago, Ill., Feb. 18.
Dashway, Chas., vaudeville, Brooklyn, N. Y., Feb. 7.
Doyle, Tom, vaudeville, Chicago, Ill., Feb. 18.
De Frankie, Grace, vaudeville, —.
Dare, J. Harvey, manager, Lockport, N. Y.
Daily, John V., actor, Duluth, Minn., —.
Davis, Hal, actor, Richmond, Va., March 30.
Dobinson, George A., San Francisco, Cal., April 17.
De Hart, Jennie Jackson, singer, Cincinnati, O., May 3.
Diecke, Hedwig, acrobat, Philadelphia, Pa., May 26.
De Leon, Frank, actor, Chicago, May 21.
De Serrano, Carlos A., composer and orchestra conductor, N. Y. City, May 31.
Davis, John D., manager, Cincinnati, O., May 28.
Duggan, P. J., actor, N. Y. City, May 30.
Duey, Allen R., actor, Denver, Colo., June 3.
De Wolfe, James Denton, advance, Columbus, O., June 10.
Dash, Dare Devil (Wm. Wadsworth), Fall River, Mass., Aug. 13.
Doebl, Zoe, actress, Mt. Clemens, Mich., Aug. 27.
Dellinger, Rudolph, composer, Dresden, Germany, —.
Dettmer, Julius H., musician, Brooklyn, N. Y., Oct. 6.
Doyle, Bartholomew, singer, Dublin, Ire., —.
Donaldson, Jas., showman, Boston, Mass., —.
Devere, George F., actor, Ronkonkomo, L. I., N. Y., Dec. 24.

E

Evans, Ernest Aubrey, singer, Brooklyn, N. Y., March 29.
Everly, Adam, actor, Philadelphia, Pa., April 2.
Eaves, Colin S., Denver, Colo., May 3.
Elbert, Lennie, chorus girl, Indianapolis, Ind., June 12.
English, Thos. F., actor, Rockland, Mass., July 5.
Elmore, Bella, vaudeville, London, Eng., —.
Eversole, Wm., advance, Asbury Park, N. J., Aug. 14.
Edwards, Julian, composer, Yonkers, N. Y., Sept. 5.
Esberger, Max, musician, Los Angeles, Cal., Sept. 19.
Egan, John A., singer, N. Y. City, Sept. 30.
Emmett, Herman W., vaudeville, Darby, Pa., Oct. 1.
Ellsworth, Mark, actor, N. Y. City, Oct. 25.
Elmblad, Johannes, singer, Wexia, Sweden, —.

F

Foster, William, manager, Des Moines, Ia., week of Jan. 3.
Fynes, John T., manager, N. Y. City, Jan. 21.
Florence, Dodo, acrobat, Kansas City, Mo., Jan. 9.
Faust, Lotta, actress, N. Y. City, Jan. 26.
Furlong, James R., actor, Oakland, Cal., Feb. 13.
Flynn, Patrick J., dancer, in Connecticut.
Fox, Imro, magician, Utica, N. Y., March 4.
Faust, Edwin, vaudeville, N. Y. City, March 8.
Fay, Chas. J., musician, March 19.
Forepaugh, Geo. W., showman, Philadelphia, Pa., June 4.
Fassio, Augustus, acrobat, Cincinnati, O., June 17.
Fitzgerald, Jas. D., singer, N. Y. City, July 1.
Finlay, Walter Roland, song writer, Brooklyn, N. Y., July 1.
Fanning, Mrs. Maude, actress, Camden, N. Y., July 2.
Faris, John P., treasurer, Decatur, Ill., July 27.
Fletcher, Kate, actress, N. Y. City, Sept. 20.
Feltman, Chas., showman, Cassel, Germany, Sept. 20.
Forrester, Mrs. N. C., actress, Amityville, L. I., Sept. 16.
Florence, Fannie, actress, Tampa, Fla., Oct. 2.
Fair, Geo. A., attache, Chicago, Ill., Oct. 6.
Fyffe, Chas. J., actor, Holmesburg, Pa., Nov. 2.
Fetters, Wm. J., scene painter, Philadelphia, Nov. 5.
Fisher, Randell, musician, La Porte, Ind., —.
Fahnestock, Gertrude Grete, actress, Cohoes, N. Y., Nov. 26.
French, Frank V., manager, N. Y. City, Dec. 15.
Frees, Jake, acrobat, Holt, Mo., Dec. 24.

G

Graham, George Edward, manager, Los Angeles, Cal., Jan. 3.
Graham, James F., showman, N. Y. City Jan. 31.
Glover, Amelia, dancer, N. Y. City, Feb. 9.
Gray, Kittie, vaudeville, Watervliet, N. Y., Jan. 27.
George, Harry J., manager, Lynn, Mass., week of Feb. 28.
Galvani, Giovanni B., musician, Oakland, Cal., April 21.
Gonzalez, Lizzie, N. Y. City, April 12.
George, Mrs. Martha, actress, N. Y. City, May 11.
Grimm, John Elmer, musician, Sharon, Pa., —.
Gianoli-Galetti, Fernanda, musician, London, Eng., —.
Griffin, John D., actor, Providence, R. I., Aug. 9.
Green, Fred, actor, Mattapan, Mass., —.
Gilmore, "Big Dick," circus, Cincinnati, O., —.
Green, Chas. S., manager, Minneapolis, Minn., Sept. 19.
Gilbert, Charles, singer, N. Y. City, Oct. 11.
Gilman, Marie (Mrs. Maude E. Shreve), actress, Washington, D. C., Oct. 20.
Greaves, Ethel Greybrook, actress, Philadelphia, Oct. 28.
Gebert, Gus, orchestra leader, N. Y. City, Nov. 10.
Gillette, Agnes Atherton, actress, Chicago, Ill., —.
Guion, Henry D., manager, Norristown, Pa., Dec. 22.

H

Hoge, Will M., musician, Marietta, O., Jan. 5.
Hamblin, Constance A., actress, N. Y. City, Jan. 17.
Holland, George, actor, Philadelphia, Pa., Feb. 17.
Hall, D. M., vaudeville, Brooklyn, N. Y., Feb. 13.
Houston, Stewart, manager, Toronto, Can., Feb. 7.
Hall, Frank O. R., actor, Allegheny, Pa., Feb. 12.
Hamner, Will, actor, Aberdeen, S. Dak., Feb. 8.
Hooper, Lucille, chorus, N. Y. City, March 4.
Horowitz, Moses, playwright, N. Y. City, March 4.
Hayes, Samuel E., attache, Manchester, N. H., March 14.
Holmes, Mrs. Elizabeth B., actress, S. R. Smith's Infirmary, S. I., April 4.
Huffman, Frank C., manager, N. Y. City, April 29.
Harvey, Burt, vaudeville, Trenton, N. J., April 7.
Hermann, cyclist, Columbus, O., April 25.
Hayes, May, vaudeville, Providence, R. I., April 30.
Haswin, Carl A., actor, Mineral Wells, Tex., —.
Hill, Mrs. Marion, Melbourne, Australia, March 24.
Homans, George, theatrical and newspaper man, Atlantic City, N. J., May 25.
Henry, O. (Wm. Sydney Porter), short story writer, N. Y. City, June 5.
Howard, Ruth, actress, Montreal, Can., May 30.
Hicks, L. P., "Pop," actor and stage manager, N. Y. City, June 8.
Haverly, Eliza, widow of Col. "Jack" Haverly, N. Y. City, July 4.
Hebbel, Christine, actress, Vienna, Aus., —.
Hester, Agnes, actress, Gary, Ill., June 16.
Hill, Hamilton, singer, Pasadena, Cal., June 26.
Hart, Willie, vaudeville, Clementon, N. J., June 29.
Hopgood, Harry, advance, Amityville, L. I., N. Y., July 9.
Helmrich, Frederick W., circus, Denver, Colo., July 31.
Harkins, Jas. W. Jr., playwright, Plainfield, N. J., Aug. 28.
Haller, Emil C., agent, South Haven, Mich., Aug. 22.
Hutchinson, Jas. L., circus, Shelter Island, N. Y., Sept. 3.
Herzog, Hugo, vaudeville, N. Y. City, Sept. 23.
Haller, Frank M., manager, Lima, O., Sept. 21.
Hoppe, Arthur, doorman, Brooklyn, N. Y., Oct. 3.
Huoke, Lucien, circus, N. Y. City, Oct. 6.
Healy, Mart (Mortimer Bacon), vaudeville, Hartford, Conn., Oct. 14.
Hall, John T., agent, York, Pa., Oct. 16.
Head, Frank B., music publisher, Brooklyn, N. Y., Oct. 27.
Hussey, St. George (Mrs. C. F. Lorraine), Detroit, Mich., Oct. 9.
Holthaus, Harry, stage manager, St. Louis, Mo., Oct. 30.
Hufner-Harken, Helen, singer, N. Y. City, —.
Hurly, Tom B., agent, Medicine Hat, Can., Nov. 5.
Hutchings, Charlotte (Mrs. C. Winterburn), singer, Pittsburg, Pa., —.
Hodson, Henrietta, actress, Florence, Italy, —.
Heinz, Alfton, circus, Augusta, Ga., Nov. 20.
Hasson, Gertie, vaudeville, Louisville, Ky., Nov. 3.

I

Irwin, James Leo, juggler, Rahway, N. J., Dec. 15.
Ivans, Jos., stage manager, Logansport, Ind., April 18.
Ingraham, Herbert, composer, Saranac, N. Y., Aug. 24.
Ingraham, Emery D., musician, Worcester, Mass., Sept. 27.
Inman, W. H., Chicago, Ill., Dec. 24.

J

Jeller, C., manager, Racine, Wis., Jan. 2.
Jarrett, Wm. B., attache, Los Angeles, Cal., Feb. 12.
Johnson, James H., attache, Philadelphia, Pa., March 1.
Jackson, Joseph E., Bedford City, Va., March 2.
James Louis, actor, Helena, Mont., March 5.
Jenkins, Mary, circus, Washington, D. C., April 12.
Joseph, Sampson H., agent, Cincinnati, O., June 27.
Joseph, Enos F., attache, Delaware City, Del., Aug. 4.
Jackson, Ira W., manager, Bridgeport, Conn., Aug. 21.
Johnstone, Ralph, bicyclist and aviator, Denver, Colo., Nov. 17.
Johnston, Nettie, vaudeville, Augusta, Me., Nov. 19.

K

Koneke, Harry M., attache, Norfolk, Va., Jan. 4.
Konah, Louis, musician, Elizabeth, N. J., Jan. 2.
Kendall, Ezra F., actor, Martinsville, Ind., Jan. 23.
Kherns, Arthur H., vaudeville, Chicago, Ill., Jan. 21.
King, Ada, vaudeville, Pittsburg, Pa., Feb. 5.
King, Anna, actress, Feb. 15.
Komisarzhevsky, Vera F., actress, Tashkent, Russia, Feb. 23.
Kramer, Francis Joseph, musician, Pittsburg, Pa., March 9.
Kinnebrew, Mrs. May, vaudeville, Plymouth, Ill., March 15.
Kellar, Mrs. Harry, March 20.
Kelly, Charlie, vaudeville, Louisville, Ky., March 27.
Kelley, James, actor, Bay City, Mich., April 26.
Kane, Frankie, actress, Llano, Tex., April 25.
Kiechhoefer, Eugene A., musician, Chicago, Ill., April 30.
Keats, John, actor, Baltimore, Md., May 9.
Kenrade, Ulrich, Indian actor, N. Y. City, May 9.
Key, James Barton, actor and manager, N. Y. City, —.
Krauer, Max, musician, N. Y. City, May 13.
Keegan, Jas. H., stage manager, N.Y. City, —.
Knight, Frederick E., scenic artist, Columbus, O., June 21.
Kingdon, Rex Leslie, actor, Chickasha, Okla., June 25.
Keith, Muriel, actress, Richmond, Va., Sept. 1.
Kaintz, Joseph, actor, Vienna, Austria, Sept. 20.
King, Roy, actor, Pontiac, Mich., Oct. 23.
Kohl, Chas. E., manager and agent, Oconomowoc, Wis., Nov. 12.
Kingsbury-Cooley, Alice, actress, Alameda, Cal., Nov. 3.
Krueger, Jacques, actor, Detroit, Mich., Nov. 5.
Kelly, Patrick F., propertyman, New Haven, Conn., Dec. 9.

L

Lees, J. Fred, manager, N. Y. City, Jan. 20.
Leach, Mrs. Mary, attache, Indianapolis, Ind., Jan. 15.
Ludwic, Charles, attache, N. Y. City, Jan. 26.
Larsen, Henry, musician, Santa Monica, Cal., March 14.
Long, Dr. William H., medicine man, Philadelphia, Pa., March 25.
Langdon, Henry A., actor, S. R. Smith Infirmary, S. I., N. Y., April 10.
Leath, Thomas G., manager, Richmond, Va., April 11.
La Moss, Erwin, attache, Boston, Mass., April 4.
Lovejoy, H. J., stage manager, London, Eng., April 11.
Lavine, Violet, vaudeville, Denver, Colo., April 10.
Lingard, C. W., circus, St. Louis, Mo., April 21.
Leventritt, Geo. M., theatrical man, N. Y. City, June 13.
Le Paige, Francis (Geo. W. Lever), vaudeville, Plymouth, Eng., May 31.
Lilienthal, Prof. Wm. P., musician, Zanesville, O., June 13.
Lee, Barbara (Mrs. Larrivee), actress, Montreal, Can., July 10.
Langley, Frank L., Denver, Colo., July 6.
Lewis, Fred Raymond, high diver, Los Angeles, Cal., July 14.
Lane, John A., actor, Philadelphia, Pa., Aug. 25.
Lee, James Walter, circus, Easton, Pa., Aug. 31.
Le Bertus, Tony, acrobat, Osmund, Neb., —.

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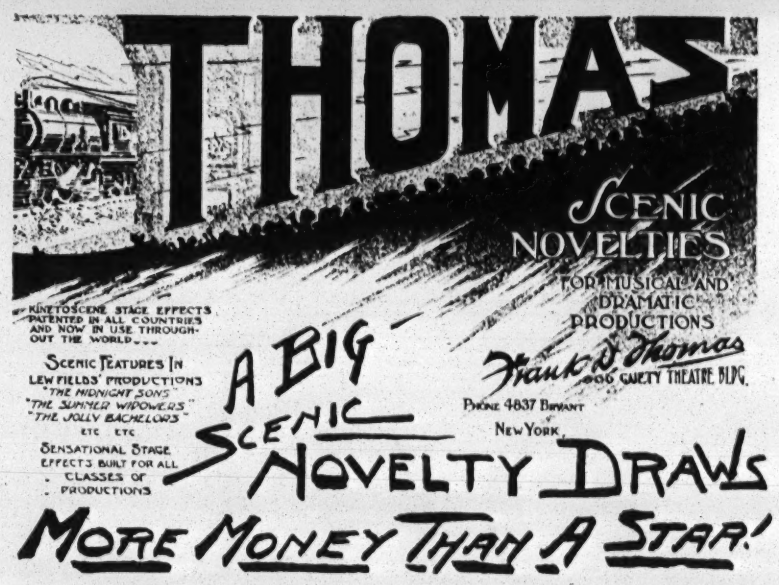

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CONTINUED.

Lorena, Mabel, actress, Los Angeles, Cal., Oct. 8.
Lanonette, Fred J., actor, Hastings, Neb., Oct. 18.
Lowlow, John, circus, Cincinnati, O., Oct. 18.
Lee, Henry, actor, Chicago, Ill., Nov. 9.
Lockwood, Geo. R., clown, Anderson, Ind., —.
Littlefinger, Mrs. (Mrs. Ida Huzza), midget, Jersey City, N. J., Nov. 16.
Lee, Bonny (W. F. Murray), variety, Chicago, Ill., Nov. 22.
Leland, W. B., vaudeville, Chicago, Ill., Dec. 6.
La Martine, Joe, acrobat, Phila., Pa., Nov. 23.
Lynch, James, minstrel, Baltimore, Md., Dec. 20.
Long, Harry, actor, St. Louis, Mo., Dec. 29.

M

Marks, Leon, attache, New Orleans, La., Jan. 2.
Moss, Mrs. Theo., manager, N. Y. City, Jan. 15.
Mack, Harry, actor, N. Y. City, week Jan. 17.
Muldoon, Peter, attache, Peoria, Ill., Jan. 12.
Morse, Mrs. Louisa, actress, Providence, R. I., Jan. 29.
Marshall, Dr. G. B., medicine man, Winona, Miss., Jan. 27.
Moss, Charles, attache, N. Y. City, Feb. 8.
Mayon, Frank, vaudeville, Jersey City, N. J., Feb. 15.
Maurice, James, museum, So. Boston, Mass., Feb. 24.
Montague, Louise, prize beauty, N. Y. City, March 15.
McCutcheon, Frank, attache, Joplin, Mo., March 20.
Malcolm, Fred B., vaudeville, Chicago, Ill., April 3.
Morrison, John, actor, April 4.
MacLean, Christine, actress, San Francisco, Cal., April 1.
McVickers, Minnie, actress, Dubuque, Ia., April 8.
McBarron, James, vaudeville, Spuyten Duyvil, N. Y., March 19.
Maussey, Ida, actress, N. Y. City, Feb. 21.
Mayer, Ferdinand, musician, Buffalo, N. Y., April 20.
Murphy, John H., tenor, New London, Conn., April 30.
Morlath, Chas. H., manager, N. Y. City, May 7.
Metcalf, Evangeline, vaudeville and circus, Spokane, Wash., Feb. 2.
Morrow, Archie E., author, Suffern, N. Y., May 15.
McCoy, Thomas, attache, Fitchburg, Mass., May 8.
McKim, "Red," actor, San Francisco, Cal., May 28.
Mulvey, Eddie, attache, Providence, R. I., June 1.
McGuckin, Albert, opera singer and director of orchestras, Milford, Conn., June 11.
Moore, Libbie (Mrs. John Fenton), actress, N. Y. City, June 4.
Miller, Prof. Wm. J. L., ex-manager, Newport News, Va., June 26.
Marshall, Capt. Robert, dramatist, London, Eng., July 1.
Motley, Wm. F., attache, Chicago, Ill., July 3.
Marks, Hiram, ex-clown, Indianapolis, Ind., —.
Murphy, John E., ex-stage manager, New Orleans, La., July 26.
Miller, Mrs. Bessie Keyes, vaudeville, Ogdensburg, N. Y., July 26.
Mangean, Henry (Henry Sautter), acrobat, N. Y. City, July 23.
Morrison, Mrs. Charlotte, actress, Toronto, Can., —.
Marvelle, Dan, acrobat, Philadelphia, Pa., Aug 26.
Milliner, Ed., vaudeville, Watonga, Okla., Sept. 5.
Miett, Geo. W., animal trainer, Everett, Mass., Sept. 30.
Moody, Wm. Vaughn, author and playwright, Colorado Springs, Colo., Oct. 17.
Maxwell, Geo. H., actor, Oshkosh, Wis., Oct. 19.
Melville, Harry, actor, Santa Fe, N. M., Oct. 9.
Murray, Thos., musician, N. Y. City, Oct. 11.
Mackey, Jas. F., actor, Chicago, Ill., Oct. 24.
Mullinl, Maginel, musician, Kansas City, Kan., Nov. 2.
Melville, Melvin, manager, Stillwater, Okla., Nov. 2.
Morris, Sam, actor and manager, Chicago, Ill., Oct. 31.
Mace, Jem, pugilist, London, Eng., Nov. 30.
Morrison, Maud, actress, Rochester, N. Y., Dec. 8
Marks, August, actor, Alameda, Cal., Dec. 17.
McHugh, Joseph, actor, Philadelphia, Pa., Dec. 21.
Moran, Ed. (John E. Marron), vaudeville, Pittsburg, Pa., Dec. 30.

N

Noxon, Leila, vaudeville, Cleveland, O., Jan. 29.
Nelson, George D., manager, Springfield, Mass., Feb. 8.
Nunn, Wm. L., musician, Bay City, Mich., Feb. 11.
Neville, Henry, actor and playwright, London, Eng., June 19.
Nelson, Christopher, actor, Columbus, O., Sept. 22.
Nelson, Mrs. Arthur, acrobat, Tulsa, Okla., Sept. 17.
Nelson, Harry C., actor, Chicago, Ill., Sept. 24.
Northrop, Benjamin, F., attache, Bridgeport, Conn., Oct. 23.

O

Ostendorf, Louis R., musician, Indianapolis, Ind., Feb. 16.
Oliver, James B., song writer, Philadelphia, Pa., Feb. 28.
Olsen, "Prince" Ole, midget, N. Y. City, March 20.
O'Hara, Charles T., advance, Cincinnati, O., April 20.
Owens, Margaret, chorus girl, N. Y. City, —.
Oliver, Robert M., Oklahoma City, Okla., June 14.
Obrist, Dr. Aloys, musical conductor, Stuttgart, Ger., June 29.
Overton, John S., actor, Brooklyn, N. Y., July 24.
Olmi, George (James Holmes Baxter), actor, Washington, D. C., —.

P

Palmer, Edward E., attache, Lynn, Mass., week of Jan. 8.
Palmer, Henry Clay, showman, N. Y. City, Jan. 18.
Pendergast, Jimmy (Curley), clown, Chicago, Ill., Jan. 17.
Parry, Thomas, actor, Louisville, Ky., Jan. 28.
Periwinkle, Madame, vaudeville, Cincinnati, O., Feb. 11.
Pierce, W. J., manager, Northfork, W. Va., —.
Powers, Anastasia Irene, actress, Memphis, Tenn., Feb. 28.
Pascoe, Sidney W., author and manager, Chicago, Ill., March 21.
Prendiville, Jean Paul (Harry), composer, Worcester, Mass., March 24.
Pettit, William Bernard, theatre builder, N. Y. City, March 17.
Prescelle, Prof. P. H., hypnotist, Jersey City, N. J., March 10.
Patten, Wm., vaudeville, Brooklyn, N. Y., May 14.
Pennoyer, Mrs. Clara, actress, Philadelphia, Pa., May 23.
Plumer, ———, actor, Scharfling, Upper Austria, July 15.
Prince, Benjamin, balloonist, Asbury Park, N. J., —.
Phillips, Thos., agent, Denver, Colo., —.
Perle, Kitty Nice, actress, Worcester, Mass., Sept. 4.
Perle, Louise, musician, Worcester, Mass., Sept. 4.
Primrose, Catherine, actress, N. Y. City, Oct. 6.
Plunkett, Kitty, fat girl, Suva, Fiji Islands, Sept. 26.

R

Roltair, Henry, magician, El Reno, Okla., Jan. 14.
Russelle, Pauline, animal trainer, N. Y. City, Jan. 9.
Raabe, Fred, attache, Sacramento, Cal., Jan. 13.
Russell, George D., music publisher, Roxbury, Mass., Feb. 3.
Rooney, Joseph F., actor, Malden, Mass., Jan. 26.
Rogers, E. O., showman, Bath, N. Y., Feb. 21.
Reinecke, Carl, composer, Leipsic, Ger., —.
Roma, Mrs. Octavia, actress, Tampa, Fla., April 20.
Reynolds, Charles, minstrel, Vineland, N. J., May 19.
Renard, Jules, author, Paris, France, May 21.
Reyher, Dr. E. A., showman, Ashland, O., May 13.
Raymond, Bobby, vaudeville, Knoville, Tenn., May 19.
Rolfe, Dr. Wm. J., editor, Cambridge, Mass., July 7.
Rigdon, Chas. W., attache, Chicago, Ill., July 18.
Rauchenegger, Benno, playwright, Munich, Bavaria, —.
Richmond, Harry, actor, Minnehaha, Minn., Aug. 6.
Riel, Al., agent, Secaucus, N. J., Aug. 30.
Robinson, Fay (Fay Parsons), actress, Algansee, Mich., Sept. 2.
Rich, "Abe" (Edward A.), actor, Boston, Mass., —.
Riddle, Prof. Geo., Shakespearean reader, Boston, Mass., Nov. 26.
Rowles, Wm. H., ex-manager, Chicago, Ill., —.
Roberts, Fred, vaudeville, Mineral Wells, Tex., Dec. 19.

S

Simpson Jr., Robt. J., attache, Philadelphia, Pa., Jan. 4.
Sawtelle, J. Al., manager, N. Y. City, Jan. 11.
Shout, Ernest ("Boots"), attache, Pittsburg, Kan., Jan. 11.
Schultze, Herman, manager, N. Y. City, week of Jan. 17.
Singleton, Harry A., colored performer, Cleveland, O., Jan. 12.
Strasseburg, Chas. E., actor, Louisville, Ky., Feb. 5.
Sully, George, acrobat, Newark, N. J., Feb. 17.
Sunetaro, Soto, magician, Feb. 10.
Skelton, J. A., actor, Atlanta, Ga., Feb. 17.
Sully, George, vaudeville, Newark, N. J., Feb. 17.
Shapiro, Lizzie, actress, N. Y. City, March 5.
Short, Frank A., manager, Los Angeles, Cal., Feb. 21.
Sheldon, Billy, actor, N. Y. City, March 6.
Seabright, Mrs. John, Springfield, O., March 8.
Surridge, J. H., minstrel singer, N. Y. City, March 30.
Schachner, Carl A., singer, Philadelphia, Pa., April 5.
Schwartz, Frederick, manager, April 10.
Sidney, Frederick W., actor and playwright, Ocala, Fla., April 21.
Sutherland, Lewis, actor, New Harmony, Ind., May 6.
Shields, John, actor, Sycamore, Ill., May 13.
Selby, Christopher C., magician, Paterson, N. J., May 21.
Stephens, J. Ogden, actor, Chicago, Ill., May 20.
Saville, John G., actor, N. Y. City June 1.
Swartz, Edward J., editor, Philadelphia, Pa., June 4.
Stewart, Josie, burlesque, Brooklyn, N. Y., June 13.
Slayton, Henry L., Slayton Lyceum Bureau, Chicago, Ill., June 10.
Sully, Daniel, actor, Woodstock, N. Y., June 25.
Seaman, John, musician, Dayton, O., April 8.
Studley, John H., actor, N. Y. City, Aug. 6.
Schriber, Louis, cornetist, Los Angeles, Cal., Aug. 3.
Sedgewick, Thomas, actor, Atlanta, Ga., Aug. 18.
Starr, Wally, actor, Paterson, N. J., Aug. 21.
Simon, Simon H., circus, Mt. Vernon, N. Y., Sept. 6.
Strater, Walter, actor, White Plains, N. Y., Sept. 7.
Shea, Frank J., vaudeville, Aug. 12.
Swaldner, Edw. J., musician, Butte, Mont., Sept. 21.
Seymour, Virginia Nettle (Mrs. Louis Onash), acrtess, Bay Shore, L. I., Oct. 3.
Schorcht, Herman, composer, Buffalo, N. Y., Oct. 24.
Sanders, Jack (Chandler), stage manager, Memphis, Tenn., Nov. 6.
Smith, Emma (Mrs. Emma S. Figart), dancer, Newport News, Va., Oct. 20.
Stowe, Jas. B., circus, Greenville, Miss., Nov. 2.
Sheridan, Josephine, Brooklyn, N. Y., Nov. 17.
Saak, Louis, musical director, Lindau, Bavaria, —.
St. Thomas, Prof., showman, Milford, Mass., Nov. 22.
Silbor, Alice, chorus girl, N. Y. City, Dec. 19.
Sarony, Gilbert, actor and female impersonator, Pittsburg, Pa., Dec. 15.
Smalley, Victor H., sketch writer, New Orleans, La., Dec. 20.
Stewart, Mrs. Ida, vaudeville, Los Angeles, Cal., Dec. 21.
Sampsell, Jack, Albia, Ia., Dec. 29.
Silveno, Mrs. Thomas, Lake Charles, La., Dec. 30.

T

Timpone, Al., musician, N. Y. City, Feb. 7.
Trask, Ben, vaudeville, Denver, Colo., Feb. 7.
Thorne, Thomas, actor, Chicago, Ill., March 11.
Tyler, Robert Orville, elephant trainer, N. Y. City, March 10.
Tansey, Harry, actor, N. Y. City, March 19.
Talbott, Jack, minstrel, N. Y. City, April 5.
Twain, Mark, Redding, Conn., April 21.
Taylor, Marion (Marion Snyder), actress, N. Y. City, June 23.
Tredeneck, H. W., opera singer, Marietta, Pa., —.
Trumbull, Harry W., showman, Colfax, Wash., July 21.
Toone, Bessie, actress, N. Y. City, Aug. 12.
Thompson, John (Thompson Flanbreau), checkers, Philadelphia, Aug. 17.
Trepel, Mrs., actress, Para, Brazil, Sept. 15.
Trayer, Matt, actor, San Fran., Cal., Oct. 25.
Thys, Constance, designer, N. Y. City, Dec. 5.
Turner, Floyd C. (Shorty), agent, Pittsburg, Pa., Dec. 10.

U

Underner, Edward C., theatrical man, Cleveland, O., May 30.
Usiglio, Emilio, composer, Milan, Italy., —.

V

Valdare, Doris, actress, N. Y. City, Jan. 13.
Villa, Samuel B., actor, N. Y. City, April 3.
Viardot, Pauline Garcia, singer, Paris, Fr., May 18.
Vezin, Herman, actor, London, Eng., June 12.
Vermette, Harry, bar performer, Montreal, Can., June 14.
Van Ronk, Frederick Alonzo, stage carpenter, Brooklyn, N. Y., Aug. 1.
Vertelli, Mrs. J. M., rope walker, Nov. 20.

W

Whiting, Joseph E., actor, Toronto, Can., Jan. 22.
Wheelock, Joseph, Jr., actor, Phoenix, Ariz., Jan. 22.
Wilks, Edward P., actor, West New Brighton, S. I., N. Y., Jan. 23.
Wiggins, John E., manager, Rochester, N. Y., Jan. 24.
Warner, Hanford A., manager, Waltham, Mass., Feb. 17.
Wright, Harry H., actor, Pittsburg, Pa., Feb. 17.

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Whelan, Edwin R., actor, Indianapolis, Ind., Feb. 26.
Worley, Inez, vaudeville, Sacramento, Cal., March 7.
Writt, Gilbert, actor, London, Can., March 14.
Wayne, Andrew Jackson, minstrel, Oklahoma City, Okla., March 14.
White, Ruth, actress, N. Y. City, March 28.
Winnpenny, J. Bolton, Philadelphia, Pa., April 3.
Wendle, Alfred, strong man, N. Y. City, April 22.
Welch, Dick, vaudeville, Philadelphia, Pa., April 21.
Waldron, James T., stage manager, N. Y. City, May 3.
Walsh, Mrs. Marie, playwright, Brooklyn, N. Y., May 8.
Wallace, Mamie, vaudeville, Utica, N. Y., April 30.
Wighaman, Joseph Forrest, actor and stage manager, Ashland, Pa., May 1.
Warner, Mrs. Cora, McGregor, Ia., May 14.
Webb, Mrs. Laura S., dramatic reader, Memphis, Tenn., June 18.
Walters, May (Mrs. Will A. Peters), actress, Globe, Ariz., July 14.
White, Cora, vaudeville, N. Y. City, July 10.
Williams, "Billy," minstrel, Elizabeth, N. J., July 25.
Wyatt, Harry C., manager, Los Angeles, Cal., July 25.
Warren, George, aerial, Sidney, Australia, June 16.
Wells, Prof. Rufus G., St. Louis, Mo., Aug. 4.
Wellington, Eugene, manager, Bensonhurst, N. Y., Aug. 22.
Warden, Jack, actor, Santa Rosa, Cal., Aug. 7.
Whitney, Myron W., actor, Sandwich, Mass., Sept. 19.
Webb, Ferdinand, manager, St. Louis, Mo., Oct. 3.
White, A. M. (A. M. Robertson) singer, Sept. 26.
Weinstock, Annie, actress, Williamsburg, N. Y., Oct. 21.
Woehning, Paula, singer, N. Y. City, Nov. 28.
Williams, Geo. W., circus, Little Rock, Ark., Nov. 17.
Wiseman, P. H., musician, Malta, O., Nov. 29.
Wyatt, Julia, actress, New Haven, Conn., Nov. 30.
Witte, Edw. F., actor, Cincinnati, O., Dec. 12.
White, Frank H. (Whitenack), vaudeville, Burlington, Ia., Dec. 17.
Worthing, Frank, actor, Detroit, Mich., Dec. 27
Wentworth, Willard F, manager, Winnetka, Ill., Dec. 28.

Y

Young, Frank, minstrel, Evansville, Ind., July 1.
Yellowstone Kid (Geo. E. Grant), medicine company, New Orleans, La., June 21.

Z

Zenda, Dolly (Mrs. P. H. Alvin), gymnast, Ironton, O., Dec. 20.

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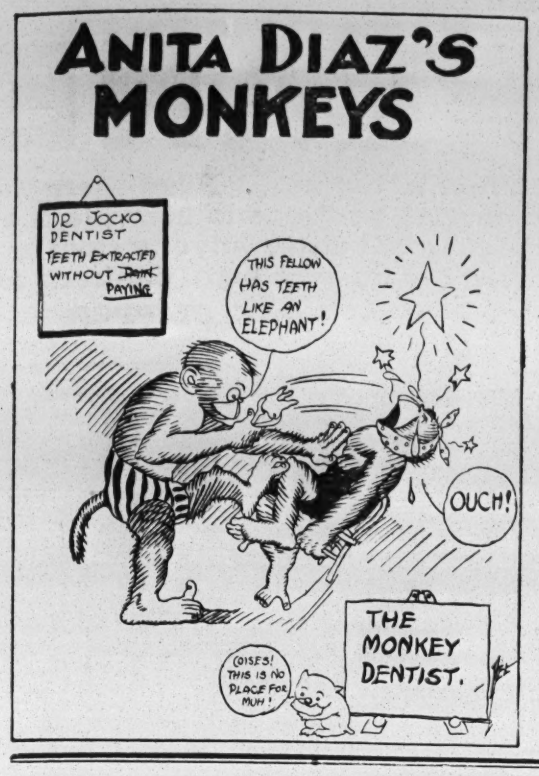

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Burlesque, as everybody knows, is to-day in its infancy. While it is regarded by many legitimate actors and managers as the low branch of the theatrical field, it is the hardest section of the show business for anyone to make good in. It makes no difference what part you play, you have a harder task before you to please your audience than in the higher grade, or legitimate $2 musical shows.

To begin with, the manager of the show must be somewhat of a producer, newspaper man, actor, costumer, carpenter, and have a general knowledge of everything pertaining to a show. He must be a utility man and be prepared for any emergency, because he is not furnished with understudies or extra men as are the managers of the $2 shows. While traveling as manager with a burlesque show I had to essay at different times every part above enumerated, and in addition I was a fight promoter, and also had to be high up in the wrestling game as well, and referee the bouts which were put on in connection with our regular show.

Take the comedians: They have to go at a continuous, steady pace to make good, and build up a reputation for themselves. True, they are supplied with dialogue and situations the same as the comedians in the legitimate shows, but the audiences that sit through a burlesque show have very little use for dialogue. They want action, and in order to furnish this the actor must keep going all the time. This is one feature always noticeable in my shows: I don't want anybody to remain in the centre of the stage talking for fifteen or twenty minutes, for this is what tires an audience. In fifteen or twenty minutes I want the audience to gaze upon a half dozen people coming and going, and furnishing laughs at the same time. Then when you have supplied fifteen or twenty lively minutes there should be a good, big laugh at the finish, and while the audience is sitting back and laughing go right into some musical number or specialty, and in this manner you succeed in furnishing good, lively, gingery entertainment. Gingery from a tobasco standpoint, not suggestive. The kind of ginger and action for which George M. Cohan is famous. When "Follies of the Day" was produced at the Lincoln Square Theatre for a Summer run, Frederick McKay, dramatic critic of *The Evening Mail*, said: "Barney Gerard has his actors and chorus dash on madly *a la* George M. Cohan, and as a result three solid hours of good fun is provided."

Then again, take the chorus girls. They must not only possess good looks, but they have to be good singers and dancers, while with the Broadway shows they have such a large chorus that the manager can afford to engage about twelve of the women to do nothing but look pretty. Of the other girls some are engaged as singers and the rest as dancers. In burlesque you must be able to do the singing and dancing and be possessed of the looks. Of course it is not possible for every manager to get all pretty girls, for there are not enough to go around.

The leading lady of a burlesque show must run the entire gamut of theatrical characterizations. For instance, with the "Follies" Gertrude Hayes appears in the first act as an ingenue of eighteen, later impersonates a male rounder on the Great White Way, reciting a philosophical poem, then changes to a dancing girl and goes through a routine of difficult buck dancing and waltz clog, following this with an impersonation of Mrs. Leslie Carter, in which she travesties the different current dramatic successes. This will give you an idea of the versatility with which burlesque performers must be gifted.

When I say burlesque is only in its infancy I mean it is only on the first rung of the ladder upon which it has started its climb. In a few years it will be at the top of the ladder and will be a persistent competitor of the $2 show. This must of necessity come to pass. Burlesque managers think nothing of spending $15,000 or $16,000 to produce a burlesque show to-day, while I heard from very good authority that the biggest musical hit in New York to-day was launched for half that amount. Now, then, if burlesque is possessed of such magnificent productions that are permeated with good, lively comedy and musical numbers, and is not burdened with a ponderous plot, and can be enjoyed for prices ranging from fifteen cents in the gallery to seventy-five cents for the best orchestra seat, why, then, should people pay $2 to see a show that does not cost as much to produce and that is not as entertaining? You can figure it out yourself. I would sooner have a great big hit in burlesque to-day than I would a mild success in the legitimate field. And the day is not far distant when burlesque will receive all the recognition befitting it, which at the present time it is denied. Preserve this article and read it three years from now, and see how near I am to the truth.

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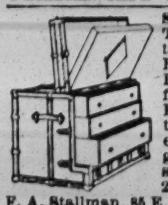

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"A SUCCESSFUL HOUSE MANAGER."

BY CHARLES W. DANIELS,
Manager of the Casino Theatre, Brooklyn, N. Y. (Western Wheel House).

The successful theatre manager, like the successful business or professional man, must devote all his time and attention to his work. He must have had practical experience in all branches of show business, or, at least, be thoroughly conversant with the most essential points. He must be careful in the selection of his employees, especially those who come in contact with his patrons, such as the ticket sellers, the doormen and the ushers. These must be courteous and gentlemanly at all times and under all circumstances. I would not tolerate an employee a moment who gave a short or a surly answer to one of my patrons.

Not only is it necessary to use care in the selection of the employees mentioned, but the successful manager must have well organized crews in all departments. He must outline a system and see that it is lived up to. He must have his men "on the job" early in the morning to keep everything about the place in tiptop shape. The manager who is at the theatre early himself can be sure that his employees will also be there.

A house manager's principal asset is the playgoing public's friendship, and he should do all in his power to obtain and retain it. There are things which seem very small in the abstract, but which go a great way towards pleasing his patrons. For instance, I never refuse to refund money for a ticket if that ticket is returned unused before the middle of a performance. Then again, no matter how long the line is at the box office, my treasurer will always sell tickets for future performances. As manager of a traveling company I had often noticed treasurers tell prospective purchasers to "come back in about an hour" for next day or next week tickets. These persons stepped out of line and ofttimes did not return again. I believe in always finding time to answer telephone calls. My treasurer and his assistant are generally very busy selling tickets when these calls are most frequent, but I always manage to be around and give my personal attention to them.

Playgoers will patronize a house where conditions are congenial, where the performances are worth while, and where they know their money is appreciated. I try to make every one of my patrons feel thoroughly at home at the Casino, and I do this by keeping the place neat, bright and cheerful. Uniformed ushers, wearing white gloves, pass distilled drinking water through the audience, and in other ways I try to make those present pleased and satisfied.

When I assumed the management of the Casino Theatre I made up my mind I would cater to the better class of burlesque lovers, and with that in mind I insisted on clean shows, shows that ladies and children might witness without the least bit of harm to their self-respect. Many of the road managers thought I was wrong in this, and told me so, but I thought differently, and results proved I was right. The Casino is now considered one of the best of the many good Empire circuit houses as regards box office receipts, and each week shows an improvement.

I am a great believer in advertising, and no clientele can be built up without it. If business is bad, that is the time to work the hardest, and the man who works the hardest is the one who is going to have the greatest amount of success. In these days of theatres everywhere, it requires tact and ability to fill your house. It was not always easy sailing here, but I stuck to the principles I mentioned above, and succeeded. The moral support given me by such experienced burlesque managers as Harry Martell and James J. Lowry was of the greatest help in bringing the business of the Casino up to its present high standard.

Unless a house manager has full control he might as well resign. He must be the absolute master or his work goes for naught. James J. Butler, president of the Empire circuit, understands this thoroughly, and you will always find in theatres controlled by that circuit that the resident manager is the real boss. This, together with the fact that the Empire circuit road managers and agents are real showmen, goes a great ways towards making our houses so successful.

While I am on the subject, it might not be amiss to refer to the class of theatregoers who attend the Casino. These are the same men and women who make up the audiences of the high priced playhouses of Brooklyn. It is not at all uncommon to have a majority of those on the lower floor attired in evening dress, and our carriage and automobile array, before and after each performance, equals that of many Broadway houses. Yes, it is true, the better and more intelligent class of people are beginning to be attracted by burlesque, and nowhere is this more evident than at the Casino.

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She just answered, "Not at all."
"Come, now," he murmurs, "girlie, explain,
Give me your address, give me your name."
She murmurs low, "You musn't know,"
But he says, "Come on, be game."

CHORUS.
I've got your number, honest and true,
I've got your number, you know it, too;
Don't know your house, don't know your flat,
Don't know the street where you're living at,
But I've got your number, and you can bet
If you keep teasing, I'll get you yet;
Don't know your address, don't know your name,
But I've got your number just the same.

DOUBLE VERSION—FIRST VERSE.
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You've got the rest beat by a mile.
She—That may be true, s'posing you do,
What does all this mean to you?
He—Listen now, girlie, it's very plain,
I want your address, I want your name.
She—You mustn't know, it can't be so.
He—Don't be bashful, come, be game.

CHORUS.
He—I've got your number, honest and true,
I've got your number, you know it too.
She—Don't know my house, you don't know my flat,
Don't know the street where I'm living at.
He—But I've got your number, and you can bet
If you keep teasing, I'll get you yet.
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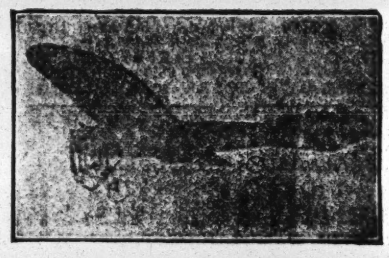

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There's a little Southern girl who has set my heart awhirl.
When you see my banjo 'neath my arm,
Then you're sure to hear this song:

CHORUS.
Honeylove, my heart is lonely, lonely as can be,
Honeylove, I want you only—
Want you, honey, ev'ry day, want you more when you're away.
Honeylove, see what you're missing, missing all the while:
Honeylove, I want some kissing—
Lips like yours were made to kiss,
One or two you'll never miss.
Honeylove, you need some squeezing, cuddle in my arms,
Honeylove, now stop your teasing,
Tell me what you want to say, come and name the wedding day.
Honeylove, I see that finger where the wedding ring should linger;
Honeylove, my turtle dove, be mine.

SECOND VERSE.
Soon the little birds will sing, soon the wedding bells will ring,
Then we'll start our honeymooning, crooning, spooning,
Ev'ry honeysuckle vine seems to tell me you'll be mine,
Ain't no use to worry any more,
'Cause you promised when I sang:

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Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Arville Dorothy
Aimes, Neotte
Anderson, Helen
Bonn, Aileen
Burton, Ethelyn D.
Blitz, Mrs. F. R
Benton, Ruth
Bates, Flo
Buck, Mabel
Beatrice, Mlle.
Blandick, Clara
Baker, Addie
Berry, Aimee
Prunaugh, Ann
Brachard, Edna
Braham Mrs.Nat
Bedell, Lillian
Brand, Laura
Bruce, Bess
Bordeauf, Rena
Brown, Rose
Bendser, Myrtle
Brayley, Lillian
Bell, Mrs. A. G.
Batelle, Nellie
Culver, Edith
Cardownie Sisters
Creighton Sisters
Chatham, Flo
Collins, Jessie
Crawford, Bertha May
Clark, Mrs. Minnie
Crosby Gertrude
Coventry, Mrs. Rose
Chestik, Madam
Chandler, Ethl
De Frankie, Sylvia
Diamond, Dolie
Dayton, Pearl
Deschane, Mrs. Sed
Dika, Juliette
Davy, Corda
Davenport, Thayer
Dumpier, Mrs. Alfred
Deland, Helen
Emerie, Essie
Everett, Helen
Emory, May
Forbes Sisters
Farmer, E. Constance
Folsom, Maud
Frey, Kitty
Francis, Mae
Forrest, Mrs. Dorothy
Fanning, Phinas
Griffith, Pearee, Mrs. Jack
Gaylor, Flossie
Graham, Gertrude
Gordon, Mildred H.
Gillen, Gladys
Gates, Mrs.J.H.
Girsberg, Solly
Graham, Renee
Hunter, Lester
Hyland, Etta
Harris, Gladys
Harris, Dixie
Holmes NorineE
Hope, Evelyn
Hess, Mazie
Huntbach, Flora
Harlowe Beatric
Hine, Josie
Hamilton, Belle
Hall, Mrs. Emma S
Hanney LouiseA
Julian, Edna
Jansen, Marie
Johnson, Mabel
Kehm, Ray
Kleine, Julia
King, Helen
Kinney, Viola
Kelsey, Virginia
Love, Frankie
Lynch, Hazel
Lake, Emma
Le Vere, June
Lee, Mrs. Henry
Lane, Dorothy
Lyman, Jennete
Leroy Mrs. Ada
La Tell, Evalyn
LaVere, Lillian
Magill, Gertrude D.
McDonald, Jessie Mae
Meredith, Edith
Monte, May
Messier, Marie
Melmen, Montacuse
McWade, Marg May
McKay, Beatrice
Melbourne, Mrs. Richard
Mayo, Vivian
Moor, Violet
O'Connor, Anna
Obin, Emily
Odell, Maude
O'Day, Ida
Orma, Grace
Pach, Edith
Marren, Jno. H.
Mack, J. P.
Miller, F. P.
Morris & Parker
Marz, T. J.
McHugh, Jas.
Morgan Coleman
Moran & Moran
Millikin, T. R.
Noyes Mr.&Mrs.
Nasenewitz Mr.
Nixon, Hughie
Nunn, W. P.
Noyes, Aybrey
Nau, Wm.
Norton, E. S.
Norton, Geo.
Nelson, Mack
Nalon, Johnny
O'Malley Geo. O
O'Dell, L. H.
Onri, J. H.
Ollo, Will J.
Osborne, Mer.G.
Olwell, Louis
Owen &DVernon
Paulinetti, Mr. & Mrs.
Proudlove Jas.
Pingree, D. H.
Platt, Sydney
Porter, Mr. & Mrs. Jas.
Price, Hap. Hal
Powers ClydeW.
Pritchard, Elmr
Perier, M. Jean
Perry, Robt. W.
Pankieb, Harry
Plant, Jos. D.
Pippin, Gene
Patee, Clair M.
Phillips, Nat
Poole, Paul
Palmore, W. E.
Phillips, Nat
Palmore, W. E.
Phillips, C. A.
Quigley, Doc.
Ross, Chas. A.
Ray, Jno. T.
Rogers, Edwin
Robinson, R. G.
Royal, Prof.
Rogers, Will
Ross, Fred T.
Rae, Jno. G.
Readdick, F. M.
Rice, Clair
Rutherford & Rianhard
Rippel, Chas.
Randall, Harry
Raffin, Frank
Russell, Lawren.
Riggs, Ben
Randow Bros.
Rinoldo
Rafferty, Jimmy
Roy, Walter
Symonds, Charm
Storey, Ralph R
Soper, Ed.
Smith, N. E.
Schumm, H.
Stanton, Will
Stabell, Albt.
Smith, Leon J.
Seognaughs, J.
Seburn, Bob
Shaw, Eddie
Salisbury, Geo.
Stebbins G. R.
Stannard, Ed. F
Southern, Harry
Selby, Art.
St. Clair Prof.J
St. Clair, Harry
Smiths, 5 Mus.
Spencer, Billy
Snyder, Ream
Simpson GrantM
Shield & Gaile
Schirmer, A. G.
Strong & Trowbridge
Sullivan, J. F.
Selfert, F. G.
Selby, Arth. L.
Schue, Frank F.
Sewell, Thos. H
Satchell Clarenc
Schack, Dancing Saheras
Todd, Wm.
Tyson & Brown
Taylor, H. W.
Tenny, Ernest
Taylor & Crawford
Turpin & Behrene
Towne, Edw. O.
Tracy, Wm. H.
Vail, Bobby
Van, Billy
Van Cleve, H.
Van Cello, C. E.
Woods, Frank
Wright, F. E.
Ward, Billy
Warner, Paul
Wallin, Sanford
Wakelee, Mont
Waterbury Bros
Wilson, H. E.
Ward, Harry
Waterman, E.W.
Wilson, Chas. H
Wybert, Ernest
Wise, M.
Webb, Walter
Winnings, The
Williams, F. K.
Ward, Happy
Williams, Dan
Walton, Fred
Walck, Ezra C.
Wills, Jno. B.
Young, Mr. & Mrs. O. M.
Yockney, J. C.
Ziegler, Billy
Zeb-Zarrow Troupe
Zell, Herman

GENTLEMEN'S LIST.

Appleton, G. J.
Artus, Jas.
Austin, Geo. E.
Allman, Grant
Anslee, A.
Ali, Harry
Ashby Dr.St.G.
Adams, S. T.
Archy, J. H.
Aiken, Harry
Appleton, Geo. J
Aiton, Thos.
Arden, Edwin
Atkins, Jno. R.
Adams, Frank C
Albino, Rob Roy
Anderson, A. B.
Brown, R. E.
Borden, Wm. E.
Blue, Jno.
Ballard, Ray
Barrett Play.Ed
Bates, Guy
Bromley, R. H.
Brady, Paul
Baker, Chas.
Byers & Hermen
Browning, Billy
Belyck, Prof.D.
Brownley, W. W
Browns, Mus. 5
Bachelder A.M.
Baldwin, Ray O.
Black, Saml.
Bobus, Buster
Brown Bros.
Bistolfi, Jos.
Barto, J. Oscar
Barnes & West
Benentt, A. W.
Bacon, Wm.
Breen & Lewis
Baldwin, Frank
Benner, Jos. H.
Barry, Rich. T.
Bancroft, Neil O
Baldwin, Barney
Bernard, Lester
Baker Troupe
Cooper & Brown
Chase, Harry
Carhart, Rochd.
Curran Billie B.
Cannon, E. F.
Campbell, Jack
Christie, S. G.
Cutler, Harry
Carter, Monte
Cunningham, B.
Cushman, W. C.
Carmody, Jas. F
Carlis, Michael
Coleman, Jack
Chiquet Bros.
Crockett, Will F
Connelly, Wm.
Chaney, Bob
Conway, Nich.
Carroll, H.
Clarks, The
Cooles, T. C.
Corrigan, J. Jr.
Clark, Hor. M.
Caswell & Arnold
Charbino Bros.
Clark, H. M.
Clement, Jas. J.
Cohan, Will H.
Cole, Roger
Castle, Barney
DeMarlo, Harry
Demonio & Bell
Dunn E.Wallace
Donoghue, J.W.
DeGuerre, Herb.
Davenport, Ed
Davidson, J. W.
Deschane, Jas.
Denney, R. W.
Dunbar, J. M.
Douglas, Prof.J.
Demuths, The
Dunne, Thos. P.
Dalton, Pat
Donaldson, Jack
Damsel, Frank
Dawson &Radley
Darling, S. F.
Dieson, Harry
Donoghue J. W.
Dashington Albt
Elliott, Dick
Edwards, R. G.
Eslez, Bert
Echo Four
Earley, J. E.
Edson, Harry
Ely, Dan
Edwards, Chas.
Frye, E.
Frey, Henry
Fahrney, Harry
Farley & Prescott
Fowles, Jno.
Franklins, Robt
Falter, F. W.
Fox, Eddie
Furlong, W. H.
Foster, Jos.
Forman, C. S.
Fitz, A. H.
Forbes &Francis
Fant, Carey
Frawley, Jno. F
Fuller, Geo. W.
Fitzpatrick, Jos.
Foreman, H. H.
Falter Bros.
Flood, Forest C.
Goodman Morris
Griffith, Jack
Grezair, W. S.
Gibbons, E. L.
Goets, Billy
Green, H. J.
Gray, E. M.
Gillis, Table
Goodman, N. H.
Hildebrandt & De Long
Hallett, W. H.
Huston, Arthur
Huemans, Four
Hall. H. H.
Henderson, Fred
Harrison, Lee
Hatch, Chas.
Harvey, W. E.
Hammond F. H
Henderson, Guy
Hooper Wallace
Horan, Eddie
Hess, Geo. V.
Harris, Bob
Henry, A. F.
Huntley, J. H.
Hogan, Jas.
Hayes, Chas.
Hartsell, H.
Hanna, Albert
Hyndman, G. J.
Hamilton & Farmer
Hermand, J. H. & Wife
Howards, The
Hodgkins, Burt
Howard, Curry
Howland, O. V.
Herman, W. G.
Hefron, Tom J.
Harlow, F. P.
Handler, Oscar
Harris, Frank
Henney, Will
Hoyt, Hal H.
Joyce, Pat F.
Johnston, J. J.
Johnson, Jno. L
Knauber, Carl
Klein, Harry
Kellam, Lee J.
Kingsland, E. D
Kremka, Theo.
Keeler, Tim
King, Thos. J.
King & Bailey
Knill, Milo J.
Kalmer, Bert
Klaiber, Jeff
Kubeler, Chas.
Kohler, Jack H.
Kibbie, Guy B.
Kennedy, Ned
Karlo, King
Karlton, Av. E.
Lord, H. W.
Leroy, B. A.
Laurence, Ed.
Lent, Fred A.
Lewis, Ross
Link, Harry F.
Lloyd & Wright
Laurenze, Bert
Lind, Harry
Lasher, Jack
Luttsinger, Oscr
Lumis, Eddie
Le Vine, Dolph
Leander, H.
Lind, Earl
Lyster, Alf.
Lyle, Warren E.
Linney, Horace
Lewis, Dave
Logan, Douglass
Latham, Mike
Lessig, J. E.
Little, Harry
Leonard, J. B.
La Cour, Harry
Leighton, Bert
Lucht, Mr. & Mrs. Geo.
LeRoy, Leslie
Leslie, W. W.
Morris L. R. G.
Mack, O. O.
McCard, Louis
Mack, O. C.
Miller, Eugene
Martennettle, C.
Marion, Bert
Mirrill, Ferd.
Merritt, Hal
Minnock, T. J.
McIver, J.
McFarlin, E. A.
Murphy, Jeff
Marks, Albert
MacIntyre R.B.
Miller, Arth H.
Mitchell, Fred
McDowell, Gord
Martell, L. E.
McKee, Laf. S.
Murphy & Washburn
McClusky, H. J.
Morgan, Jas. P.
Melnotte, Claud
Morrissey T. P.
Mondsello, Al.

SEE NOTICE AT HEAD OF LIST.

OUT OF TOWN NEWS

Cincinnati, O.—The three-night theatrical party of the Nobles of the Mystic Shrine, at the Olympic, was the feature out-of-the-ordinary of a very cheerful week in theatrical circles.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Nance O'Neil presents "The Lily" Feb. 13-18. "The Round-Up" 20-25.

LYRIC.—H. B. Warner 12-18, in "Alias Jimmy Valentine." E. H. Sothern and Julia Marlowe 20-25.

OLYMPIC (Geo. F. & Luella Forepaugh-Fish, mgrs.)—Forepaugh Players, with Lillian Kemble again in the cast, present "Such a Little Queen" 12-18. "A Stranger in a Strange Land" 19.

B. F. KEITH'S COLUMBIA (Harry K. Shockley, mgr.)—Yorke and Adams 12-18, with Camille Ober, the Top o' th' World Dancers, Mme. Beeson, Charles Dodsworth and company, in "The Woman Who Knew;" J. Francis Dooley and Corinne Sayles, in "Pavement Patter;" Edward Flannagan and Neely Edwards, in "On and Off;" the Bison City Quartette, and the Kremka Bros. Motion pictures.

WALNUT STREET (M. C Anderson, mgr.)—Billy Clifford 12-18, in "The Girl, the Man and the Game." "Paid in Full" 19.

ORPHEUM (Geo. A. Jordan, mgr.)—Marietta Olley and company 12-18, presenting "Helene." Others: The Roberty Dancers, Arthur Aldridge, John and Mae Burke, in "How Patsy Went to War;" Harry Gray and Jane Salisbury, in "The Scarecrow;" Littleford Brothers, May Sisters, Baily Troupe of acrobats, and Ethel Deane. Motion pictures.

EMPRESS (Howard E. Robinson, mgr.)—Eight Vassar Girls come 12-18, with Patrice and company, in "The Lobbyist;" Mueller and Mueller, Mlle. Ani Hill, Carita Day and Jack Simon. Motion pictures.

PEOPLE'S (James E. Fennessy, mgr.)—Rector Burlesquers 12-18, with John L. Sullivan and Jake Kilrain Jolly Girls 19-25.

HEUCK'S OPERA HOUSE (C. Herbert Heuck, mgr.)—"Happy Hooligan" 12-18, "The Girl and the Stampede" 19.

STANDARD (R. K. Hynicka, mgr.)—Fred Irwin's Big Show 12-18, Majestic Burlesquers 19.

AMERICAN (E. W. Dustin, mgr.)—Christine Hill and company come 13-18, in "Fate." Others: Wilson Miller, Mitchell and Willard, Jones, Baggott and Denman, the Melodious Four, the Titans, Bessie Barron, Randolph and Lotman, Birmingham Sisters, and McBride and Tierney. Motion pictures.

NEW ROBINSON (Forrest J. Pilson, mgr.) Alfred Dwight Players will put on "In the Heart of the Woods" 13-18. Murphy and Daly, in a singing act, motion pictures.

AUDITORIUM (John Alf, mgr.)—The Le Moines are headliners 12-18. Clayton Drew Players made a hit last week.

CENTURY (James Casey, mgr.)—Motion pictures and vaudeville.

GERMAN.—"The Jolly Peasant" will be repeated 12.

MUSIC HALL.—Tetrazzini is to be heard in concert here for the first time 16, assisted by Frank Hastings and a concert company.

Omaha, Neb.—Brandeis (W. J. Burgess, mgr.) "Polly of the Circus" Feb. 12-15, Barney Gilmore, in "Kitty from the Emerald Isle," 18-21.

BOYD (Wm. Warren, mgr.)—Eva Lang and stock, in "Cleopatra," 12 and week.

GAYETY (E. S. Johnson, mgr.)—Jack Mason's Rollicking Girls 12 and week.

KRUG (C. A. Franke, mgr.)—The Merry Maidens 12-15.

ORPHEUM (W. P. Byrne, mgr.)—Week of 12: W. H. Murphy, Blanche Nichols and company, Dick, the canine penman; Jones and Deely, Five Satsudas, Andree's "Studies in Porcelain," Work and Ower, Paul Florus, and kinodrome.

AMERICAN (Edw. Raymond, mgr.)—Week of 12: Keough-Francis and company, John and Bertha Gleason, Fred Houlihan, Ethel Barr and company, Harney and company, Dockey and Caryle.

NOTES.—Charles S. ("Doc") Breed, who has been the manager at the Krug for the last five years, has gone to Brooklyn, N. Y., where he will be manager of the Majestic Theatre.....Mabel Painter, the leading woman, and Ray Pinkney, the proprietor and manager of the "Ten Nights in a Bar Room" Co., at the Krug this week, were married 16..... The local lodge of Elks, No. 39, held a stag social at the Auditorium, 13, to celebrate their twenty-fifth anniversary. Over 2,000 guests and members were present.

Vaudeville Route List.

NOTICE—When no date is given, the week of Feb. 13-18 is represented.

Abdallahs (6), Majestic, Chicago.
Adams, Billy, Temple, Lockport, N. Y.; Casto, Ashtabula, O., 20-25.
Adair & Kenney, Folly, Oklahoma City; Princess, Wichita, Kan., 20-25.
Addison and Livingston, Majestic, Gainesville, Tex., 16-18.
Adonis, Keith's, Phila., Pa.
Adler, Fio, & Boys, Hopkins', Louisville.
Adelman, Jos., Family, Mary Anderson, Louisville.
Adler, Felix, Keith's, Boston.
Adler, Jeanette, Grand, Cleveland.
Adamini & Taylor, New, Baltimore.
Ahern, Danny, Majestic, St. Paul.

THE CHARLES AHEARN TROUPE OF CYCLING COMEDIANS

GRAND OPERA HOUSE, Pittsburg, Pa.

Alpine Troupe, Forsyth, Atlanta, Ga.; Orpheum, Harrisburg, Pa., 20-25.
Alvin & Kenney, Tiger Lilies Co.
Alfredo & Pearl, National, N. Y. C., 16-18.
Alexander, Geo. B., Sun, Springfield, O.
Albini, Australian Trio, Nixon, Phila., Pa.
Alpha Troupe, Majestic, Chicago.
Altus Bros., Court, Newark, N. J., 16-18.
Allen, Mr. & Mrs. Frederick, Orpheum, Portland, Ore.

ALVORA

SOME TOE DANCER
PAT WHITE CO. STAR, Toronto, Ont.

Aldridge, Arthur, Orpheum, Cincinnati.
Alvin & Nulty, Star, Kingston, N. Y.
Alton & White, Van Buren, Bkln.
Alban Sisters, Academy, Buffalo.
American Trumpeters, Garrick, San Diego, Cal.
American Newsboys' Quartette, Pantages', Sacramento, Cal.; Chutes, San Fran., 20-25.
American Minstrels, New, Cosmos, Washington.
Amoros Sisters, Colonial, Norfolk, Va.
Amoss, Gage & Co., Priscilla, Cleveland.
Amaranths (4), American, N. Y. C.
Ani, Mlle., Empress, Cincinnati; Empress, Chicago, 20-25.
Anderson Twin Sisters, Congress, Portland, Me.
Andree's Porcelains, Orpheum, Omaha.
Apdale's Animals, Majestic, Houston, Tex.
Arnolda, Chas., Athenaeum, Jackson, Mich.; G. O. H., Adrian, 20-25.
Arnold, Great & Edith, Empire, Marion, Ind., indefinite.
Armond & Moore, Keith's, Phila., Pa.
Argall, Billy, Orpheum, Ogden, U., 20-25.
Artin, Harry, Hopkins', Louisville.
Arbuckle, Maclyn, & Co., Keith's, Boston.
Armstrong, Will H., Columbia, St. Louis.
Arnaud Bros., Keith's, Providence, R. I.
Armanis (5), Orpheum, Omaha, 20-25.
Ashley & Lee, Bronx, N. Y. C.
Atlantis & Fisk, Lyric, New Orleans.
Athletas (3), Temple, Rochester, N. Y.
Austin & Sweet, Irwin's Majestics.
Auger, Geo., & Co., Mary Anderson, Louisville.
Austin, Edwin, G. O. H., Bkln.
Augustin & Hartley, American, N. Y. C.
Auroras (5), Cycling, Orpheum, Los Angeles, Cal.
Avery, Mary, Bush Temple, Chicago, indefinite.
Avolos (4), Majestic, Tacoma, Wash.; Grand, Portland, Ore., 20-25.
Aviator Girls, Orphium, Lima, O.
Axley, C. W., Price's Water Queen.
A'Yoe, Miss, Columbia, St. Louis.
Barron, Billy, Majestic, Seattle, Wash.

TONY THE BALIOTS ERNA

MAJESTIC, Hot Springs, Ark., Feb. 13-18.

Barton, Sam, Jones', Bkln., 16-18.
Barry & Halvers, Auditorium, Lynn, Mass.
Bardine, Mabel, & Co., Auditorium, Lynn, Mass.
Barry, Edwina, & Co., Colonial, Lawrence, Mass.
Baker, Billy, Colonial, Lawrence, Mass.
Balel, Amey, & Co., Crystal, Frankfort, Ind.
Barnes & Crawford, Colonial, Norfolk, Va.; Savoy, Fall River, Mass., 20-25.

Barto & McCue

MODERN HERCULES
Per. Address: 819 N. Second St., Reading, Pa.

Bailey & Taylor, Harris', Detroit.
Banzai Japs, Harris', Detroit.
Barron, Bessie, American, Cincinnati.
Bailey Troupe, Orpheum, Cincinnati.
Ballerini's Dogs, Hip., Cleveland.
Barr, Ethel, & Co., American, Omaha.
Balzars, The, Orpheum, New Orleans.

BAXTER and LA CONDA

THE PEOPLE WHO DO THAT FUNNY ACROBATIC WALTZ.

Baader-Lavelle Trio, Hopkins', Louisville.
Barrows-Lancaster Co., Mary Anderson, Louisville.
Barbours, Aerial, Bowdoin Sq., Boston.
Bailey & Tear, Savoy, Atlantic City, N. J.
Baliots, The, Majestic, Hot Springs, Ark.; Dallas, Tex., 20-25.

EDMOND BALZ

WITH
VOGEL'S BIG CITY MINSTRELS.

Bevins, Clem, Rollickers Co.
Beyer, Ben, & Bro., Keltzie, Chicago; Orpheum, Indianapolis, 20-25.
Beban, Geo., & Co., Majestic, Milwaukee; Majestic, Chicago, 20-25.
Bedell Bros., O. H., Rome, N. Y.
Belmont, Joe, Cork, Ireland, 27-4.
Bees (3), Savoy, Springfield, O.
Belfords (7), Keith's, Phila., Pa.
Bernier & Stella, Park, Phila., Pa.
Beane, Geo., & Co., Olympia, Gloucester, Mass.
Bergere, Valerie, & Co., Proctor's, Newark, N. J.
Berri, Louis, Orphium, Mansfield, O.
Bell & Caron, Temple, Detroit.
Besson, Mme., & Co., Columbia, Cincinnati.
Bedini & Arthur, Hudson, Union Hill, N. J.
Bennett, Phil, Academy, Buffalo.
Bell Boy Trio, Prospect, N. Y. C., 16-18.
Belmont, Anna, Cosmos, Washington, 16-18.
Be-Gar Sisters, Victoria, Rochester, N. Y.
Bennett Sisters, Priscilla, Cleveland.
Berzac's Circus, Greenpoint, Bkln.
Bison City Four, Columbia, Cincinnati; Mary Anderson, Louisville, 20-25.
Bigley, Jimmie, Empire, Shamokin, Pa., indefinite.
Bixley & Fink, Manhattan O. H., N. Y. C.
Bissett & Scott, Manhattan O. H., N. Y. C.

BIJOU COMEDY TRIO

VAUDEVILLIANS

Bicknell & Gibrey, Temple, Ft. Wayne, Ind.; Varieties, Terre Haute, 20-25.
Birmingham Sisters, American, Cincinnati.
Billy, Little, Alhambra, N. Y. C.
Binns', The, Orpheum, St. Paul.
Blackburn, Stella, Savoy, Springfield, O.
Black & Tan, Empire, Milwaukee.
Blamphin & Hehr, O. H., Stratford, Ont., Can.
Black Bros., Poli's, Hartford, Conn.
Bloomquest Players, Keith's, Boston.
Biondell, Ed., & Co., Savoy, Atlantic City, N. J.
Bonner & Meredith, "At Cripple Creek" Co.
Bowery Trio, Bijou, Quincy, Ill.
Bowers, Walters & Crooker, Orpheum, Lincoln, Neb.; Orpheum, Kansas City, Mo., 20-25.

BONITA-HEARN LEW AND CO.

ORPHEUM, Los Angeles, Cal., 6-18.

Booth Trio, Bijou, Bkln, 16-18.
Bowen, Arthur, Temple, Detroit.
Bon-Air Trio, Casino, Washington.
Bonhair Troupe, Empress, Kansas City, Mo.
Boldeus, The, Keith's, Providence, R. I.
Boyd, Harry, Washington, Bay City, Mich.
Brown & Cooper, American, N. Y. C.
Brenon, Downing & Co., Orpheum, Ogden, Utah, 20-25.

JOHN BRACO

En Route TIGER LILIES CO.
This week, STANDARD, St. Louis, Mo.

Brandman, G. C., Coburn's Minstrels.
Brooks, Franklin, O. H., Berlin, Can.
Brandna & Derrick, Hip., N. Y. C.
Brown & Brown, Bijou, Bkln., 16-18.
Brownies (3), Lyric, Hoboken, N. J., 16-18.
Brown, Harry, & Co., American, N. Y. C.
Brown, Ritchie, Crystal, Braddock, Pa., 20-25.
Broe & Maxim, Surprise, St. Clair, Mich., 16-18; Star, Akron, 20-25.
Breen, Harry, Keith's, Phila., Pa.
Bristol's Ponies, Park, Phila., Pa.
Bretonne, May, & Co., Orpheum, Zanesville, O., 16-18.

A FRICASSEE OF JOLLY NONSENSE

MAX BROOKS (IN ONE) SADIE & VEDDER

1128 FORTY-SECOND ST., BROOKLYN, N. Y.

Bracco, Alonzo, Troupe, Poli's, Hartford, Conn.
Broe & Maxim, Majestic, Detroit.
Brennan, J. E., & Co., Orpheum, Utica, N. Y.
Brennan & Cawley, Palace, Boston.
Bryant & Saville, Palace, Boston.
Breen Bros., G. O. H., Bkln.
Browning & Browning, G. O. H., Bkln.
Brown Bros. (5), Alhambra, N. Y. C.
Brown & Bigler, Alhambra, N. Y. C.
Brown & Allen, Van Buren, Bkln.
Brison, Alex., Academy, Buffalo, N. Y.
Brittons (3), New Baltimore.
Brown, Florence, New, Baltimore.
Browns (3), Victoria, Baltimore.
Burson, Arthur, Wiedemann Bros.' Show.
Burton & Burton, Empire, Indianapolis, indefinite.

SAM ALICE BURNS AND FULTON

IN VAUDEVILLE

Busse, Miss, & Dogs, Majestic, Webb City, Mo.; Majestic, St. Joe, 20-25.
Bush & Peyser, Gayety, Springfield, Ill., 20-25.
Burk's Musical Dogs, Bijou, Quincy, Ill.
Budd & Clare, Olympia, Lynn, Mass.
Burnie, Court, Newark, N. J., 16-18.
Burke, John & Mae, Orpheum, Cincinnati.
Burke, Dan, & Wonder Girls, Hudson, Union Hill, N. J.

TOM IRVING BURNETT and GEAR

NEW CENTURY GIRLS CO.
Empire, Indianapolis, Ind.

Bunth & Rudd, Grand, Cleveland.
Carroll, Chas., O. H., Lehighton, Pa.; New Baker, Dover, N. J., 20-25.
Carmelo's Living Pictures, Broadway Gaiety Girls Co.
Carlo's, Chas., Circus, Majestic, Kalamazoo, Mich.; Bijou, Battle Creek, 20-25.
Campbell, Frank & Jennie, Orpheum, Clarinda, Ia.; Crystal, No. Platte, Neb., 20-25.
Carlotta, Bijou, Phila., Pa.
Cadets de Gascogne, Poli's, Springfield, Mass.
Camille Trio, Shubert, Utica, N. Y.
Carley, Jack, Palace, Boston.
Carlson, Bertha, Bowdoin Sq., Boston.

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In a few minutes of Irish Songs and Humor
BROADWAY GAIETY GIRLS. En Route

Castrillians, The, Orpheum, Bkln.
Capitaine, Alcide, Orpheum, St. Paul.
Carter, Roland, & Co., Savoy, Atlantic City, N. J.
Campbell, Gus, & Co., Poli's, Scranton, Pa.
Chassino, O. H., Augusta, Me.; Whitney, Fitchburg, Mass., 20-25.
Chester & Corbett, Dreamland, Bath, Me., 16-18.
Chief War Cloud & Co., Park, Phila., Pa.
Childers, Grace, Comique, Lynn, Mass.
Christys, The, Prospect, N. Y. C., 16-18.
Chip & Marble, Orpheum, St. Paul.
"Circumstantial Evidence," Colonial, N. Y. C.
Clark & Hamilton, American, N. Y. C.

CLARENCE SISTERS and BRO.

"THE AUSTRALIAN NUGGETS"
Care of CLIPPER

Clark Sisters & Billy Farnon, Orpheum, Des Moines, Ia.; Orpheum, Omaha, Neb., 20-25.
Clipper Quartette, Majestic, Fort Worth, Tex.; Majestic, Dallas, 20-25.
Clark & Turner, Princess, San Diego, Cal.
Clarks, The, Jones, Bkln., 16-18.
"Cleopatra en Masque," Crystal, Milwaukee.
Clemmons & Dean, Orpheum, Memphis, Tenn.
Cline, Maggie, Shubert, Utica, N. Y.
Clotilde & Montrose, Lyric, Lima, O.
Clark, Edward, Grand, Cleveland
Cliff, Laddie, G. O. H., Pittsburg.
Clemenso Bros., Washington, Bay City, Mich.
Cole & Johnson's Singing & Dancing Girls, Colonial, N. Y. C.
Cook, Dr. Frederick, Manhattan O. H., N. Y. C.
Cox, Ray, Orpheum, Bkln.
Coakley, Harvey & Dunlevy, Mary Anderson, Louisville, Ky.; Columbia, Cincinnati, 20-25.
Cole, Chas. C., Rollickers Co.
Collins & Hart, Ainambra, Paris, France, 16-28.
Codona, Victoria, Hip., N. Y. C.
Conroy & Le Maire, 5th Ave., N. Y. C.
Connelly & Webb, 5th Ave., N. Y. C.
Colibris, Royal, 5th Ave., N. Y. C.
Copeland & Smith, Sun, Springfield, O.
"Cowpuncher, The," Nixon, Phila., Pa.
Courtleigh, Wm., & Co., Wm. Penn, Phila., Pa.
Coleman & Francis, Bijou, Phila., Pa.
Conlin, Steele & Carr, Proctor's, Newark, N. J.
"Count the First," Majestic, Detroit.
Cook & Lorenz, Orpheum, Kansas City, Mo.
Coote, Bert, & Co., Orpheum, Kansas City, Mo.
Copelands, The, Hudson, Union Hill, N. J.
Cooley, Mr. & Mrs. Dick, Hopkins', Louisville.
"Courtiers, The," Keith's, Boston.
Binns', The, Orpheum, St. Paul.
"College Life," Chase's, Washington.
"Confession, The," Folly, Bkln.
Cooper & Robinson, Shea's, Buffalo, N. Y.
Coleman, Hamilton & Co., Victoria, Rochester, N. Y.

RICHY W. CRAIG

COMEDIAN and PRODUCER
COZY CORNER GIRLS. Columbia, Boston.

Crouch & Welch, Shubert, Utica, N. Y.
Cressy & Dayne, Shea's, Buffalo, N. Y.; Shea's, Toronto, Can., 20-25.
Craig, Florence, & Dancing Boys, "Happy Hooligan" Co.

May Crawford

SINGING COMEDIENNE

Crane, Mrs. Gardner, & Co., Maryland, Baltimore.
Crandall, Harry, & Co., Bijou, Bkln., 16-18.
Crawford, Pat, Nixon, Youngstown, O.
Craine-Long-Craine Co., Houston, Tex.

CROWN MUSICAL DUO

IN VAUDEVILLE

Cunningham, Bob & Daisy, Wonderland, Farnham, Que., Can.
Curzon Sisters, Hip., N. Y. C.
Cushman & Fields, Idle Hour, Cheboygan, Mich., 16-18; Temple, Sault Ste. Marie, Wis., 20-22.
Curtis & Wilson, Comique, Lynn, Mass.
Cunningham & Marion, Jacques', Waterbury, Conn.

CURRAN and MILTON

IN VAUDEVILLE.

Cuttys (6), Musical, Orpheum, Kansas City, Mo.
Cullen, Jas. H., Orpheum, New Orleans.
Dugwell Sisters, Proctor's, Newark, N. J.; Shubert, Utica, N. Y., 20-25.
Davenport, Pearle B., Carlton, Du Bois, Pa., Indefinite.

MISS LOUIE DACRE

"L'IRRESPONSIBLE"
"Follies of the Day." Penna. towns this week.

Dalton, Thos. H., Orpheum, Leavenworth, Kan.; Columbia, Kansas City, 20-25.
Davis & Bogard, Lyric, Reading, Pa.; Proctor's, Albany, N. Y., 20-25.
Day, Carita, Empress, Cincinnati.

FRANK FRANCES DAMSEL & FARR

DUCKLINGS CO. Trocadero, Philadelphia.

Davis, Edwards & Co., Orpheum, New Orleans.
Davis & Davis, Palace, Boston.
Davis, Hal, & Co., Bronx, N. Y. C.
Davis, Geo. C., Casino, Washington.
Darrow, Mr. & Mrs. Stuart, Colonial, Norfolk, Va.
Davis & Payne, Delmar, St. Louis.

DALE and BOYLE

IN VAUDEVILLE

Darmody, O. H., Westfield, Mass.; Auditorium, Concord, N. H., 20-25.
Davis' Imperial Trio, Empress, Kansas City, Mo., 19-25.
De Mar, Carrie, Keith's, Phila., Pa.
De Vere & Roth, Grand, Columbia, S. C.; Orpheum, Savannah, Ga., 20-25.

PAULINE ADDIE DeVere & Roth

Feb. 6-11, BIJOU, Knoxville, Tenn.

Delphino & Delmora, Phila.
De Velde & Zelda, Mary Anderson, Louisville, Ky.; Grand, Evansville, Ind., 20-25.
De Renzo & La Due, Keith's, Columbus, O.; G. O. H., Pittsburg, 20-25.
De Hollis & Valora, Majestic, Little Rock, Ark.; Majestic, Fort Worth, Tex., 20-25.
De Wolfe, Lanier & Linton, Love Makers Co.

TONEY DEVERE

IN THE DANCE OF THE ORIENT
Watson's Beef Trust. STAR, St. Paul.

De Mario, Orphium, Graz, Austria, 16-23; Liebig's, Breslau, Germany, March 1-31.
Dee & Noble, "Man on the Box" Co.
De Kos, Joseph, Troupe, Hip., N. Y. C.
De Cotret, Blanche, Griffin O. H., St. Catherines, Can.
"Devil, the Servant and the Man," Victoria, N. Y. C.

DeVelde & Zelda

Devine & Devine, Auditorium, Quincy, Mass., 16-18.
Delturelli & Glissando, Hub, Boston.
De Frankie, Sylvia, Pantages', Vancouver, B. C.; Pantages', Tacoma, Wash., 20-25.
Deagon, Arthur, Lyric, Dayton, O.
De Vere, Thelma, Colonial, Indianapolis.
Devlin & Ellwood, Proctor's, Newark, N. J.
De Groate & Langtry, Lyric, Charleston, S. C.; Majestic, Charlotte, N. C., 20-25.
Deavie, Ethel, Empress, Cincinnati.
Defrates, Majestic, Washington.
Deodats, The, Majestic, Washington.
Dennis Bros., Temple, Rochester, N. Y.
De Camo & Dog, Victoria, Rochester, N. Y.
De Haven Sextette, Colonial, Norfolk, Va.
De Corsia, Edward, Hip., Cleveland.
Deveres, Mildred, Young's, Atlantic City, N. J.
Deane & Sibley, Savoy, Atlantic City, N. J.
Dixons (4), Orphium, Canton, O.
Diaz's, Anita, Monkeys, Orpheum, Bkln.; Bronx, N. Y. C., 20-25.

MLLE. ANITA DIAZ MONKEYS

ORPHEUM, Brooklyn, N. Y.

Diers, Helen, National, N. Y. C., 16-18.
Dixie Serenaders, The, Portland, Me.
Dixon & Hanson, Majestic, Little Rock, Ark.; Majestic, Dallas, Tex., 19-25.
Dixon Bros., Savoy, Fall River, Mass.
"Dinkelspiel's Christmas," G. O. H., Pittsburg.
"Dick," Orpheum, Omaha.
Dove, Johnnie, Field's

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OUR ONE BEST BET

"LAUGHS"

OUT OF TOWN NEWS

Philadelphia, Pa.—New openings for the current week consist of "The Pink Lady," at the Forrest; Marie Cahill, in "Judy Forgot," at the Lyric, and the dramatic version of "Thais" at the Broad.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The bill for the current week consists of "Carmen" 13, and "Koenigskinder" 14.

LYRIC (Messrs. Shubert, mgrs.)—Marie Cahill gives her first local view, 13, of "Judy Forgot." The engagement is for two weeks.

ADELPHI (Messrs. Shubert, mgrs.)—"The Man from Home" has now passed its one hundredth performance, to houses of splendid size. The fourteenth week starts 13.

BROAD (Nixon & Zimmerman, mgrs.)—"Thais," in dramatic form, for the first time locally, 13.

FORREST (Nixon & Zimmerman, mgrs.)—"The Pink Lady" has its first local presentation 13, for a fortnight's stay.

GARRICK (Nixon & Zimmerman, mgrs.)—"The Fortune Hunter" was an emphatic success, to big houses last week. The purely American nature of the play and a splendid cast, headed by John Barrymore and Mary Ryan, appealed greatly to the audiences. The second week begins 13.

CHESTNUT STREET OPERA HOUSE (Nixon & Zimmerman, mgrs.)—"Seven Days" also struck the popular fancy last week, and was generously applauded by big houses. Georgia O'Ramey and Albert Brown were the particular stars, and scored big. The second week begins 13.

WALNUT (Henry B. Harris, mgr.)—"The Country Boy" continues its successful run, to good returns.

CHESTNUT (Grant Laferty, mgr.)—The Orpheum Players, in "Woman Against Woman," 13-18. "Shore Acres," splendidly staged and magnificently acted, drew excellent houses last week. Howard Hansel's versatility was well indicated by his fine portrayal of Uncle Nat Berry; Marion Barney was entirely at home in the role of Helen Berry, while Florence Roberts did fine work as Ann Berry. Wilmer Walter, Florence Walker and Edwin Middleton also added to the success of the production.

GRAND (Stair & Havlin, mgrs.)—"The Man of the Hour," for the first time at popular prices, 13 and week.

NATIONAL (Jos. M. Kelly, mgr.)—"As the Sun Went Down" 13-18.

HART'S (John W. Hart, mgr.)—"The Girl and the Detective" 13-18.

GAYETY (John J. Eckhardt, mgr.)—Al. Reeves' Beauty Show will be in attendance 13 and week. The Bon Tons 20.

CASINO (Elias & Koenig, mgrs.)—The Cracker Jacks 13 and week. Robie's Knickerbockers 20.

TROCADERO (Sam Dawson, mgr.)—The Ducklings 13 and week. "The Umpire" 20.

B. F. KEITH'S (H. T. Jordan, mgr.)—Carrie De Mar heads the bill week of 13. Others are: Marion Murray and company, the Seven Belfords, Schichtler's Manikins, Armond and Moore, Hawthorne and Burt, Adonis, Harry Breen, Konerz Bros., and the kinetograph.

WM. PENN (Wm. W. Miller, mgr.)—Week of 13: Wm. Courtleigh and company, in "Peaches;" Emerald and Dupree, Grant and Cullen, Inez and Lorella, Lewis' dogs, Ned Dandy, Dainty Norman, and moving pictures.

BIJOU (J. T. Dougherty, mgr.)—Bill week of 13: Carlotta, Coleman and Francis, W. B. Patton and company, Fred Ward, the Holdsworths, Flo Zeller and Kollins Bros., Herera, and moving pictures.

LIBERTY (M. W. Taylor, mgr.)—Week of 13: "The Star Bout," Bert Leslie's Players, in "Hogan in Society;" Imperial Trio, Sprague and McNeecem, Welp and Cassini, and moving pictures.

PARK (Fred G. Nixon-Nirdlinger, mgr.)—Week of 13: Bristol's Equine Paradox, Libbey and Trayer, Jackson and Margaret, Chief War Cloud and company, Chris. Kenyon and company, Don Fablo, the Two Remarks, Bernier and Stella, and moving pictures.

NIXON (Fredk. Leopold, mgr.)—Week of 13: Albini, the Four Millers, "The Cowpuncher," Four Musical Kleiss's, Australian Trio, O'Neil and Lewis, and moving pictures.

NINTH AND ARCH MUSEUM (T. F. Hopkins, mgr.)—In the curio hall week of 13 are: Teddy Peters, broken neck marvel; Piasno, expansionist; P. J. German, musician; the Berrys, Spike Howard, Horton, and Irwin's Punch and Judy. In the theatre, the New Affinity Girls appear in the skits "At Coney Island" and "Cafe Razzle Dazzle."

ELEVENTH STREET OPERA HOUSE (Frank Dumont, mgr.)—Two new skits, "Great Gold Wedding," and "The Missing Heiress," are scheduled for week of 13. The burlesque on "Camille" is continued, while Bennie Franklin and Harry Shunk will also appear in new sketches. Business continues good.

STANDARD, PEOPLE'S, FOREPAUGH'S, GIRARD, COLONIAL, VICTORIA, MAJESTIC, PALACE, PLAZA and EMPIRE give vaudeville and moving pictures.

NOTES.—Ivan Caryll, the English composer, was in town last week to rehearse the production of "The Pink Lady."....T. A. Larsen, of Melbourne, Australia, press representative of J. C. Williamson, the big treatrical magnate, was in town last week to witness a production of "The Country Boy," at the Walnut.....Moving picture house managers are keeping a strict watch on the sessions of the legislature now being held at Harrisburg, in order that nothing inimical to their interests be passed by that body.... The Metropolitan Opera House Co., which owns the Hammerstein Opera House, at Broad and Poplar Streets, held its annual meeting last week, and increased its capitalization from $650,000 to $850,000. The additional sum authorized, it is understood, will be expended for improvements during the coming Summer.

Ann Arbor, Mich.—Whitney (A. C. Abbott, mgr.) Bailey and Austin, in "Two Men and a Girl" Feb. 11.

MAJESTIC (J. W. Williams, mgr.)—Week of 6: The Cameragraph, Steele and McMasters, George F. Hall, Reiff, Clayton and Reiff, Melrose Comedy Four, Harry H. Richards and company.

FAMILY (Dean M. Seabolt, mgr.)—Week of 6: Moving pictures, Jacobus, Phillips, Grant and Dean, the Westons, Murray and Star, the Dancing Dolls, Irene Harrington, in "The Strollers," opened to S. R. O., and pleased.

NOTES.—J. W. Williams, who has been in the theatrical business a good many years, has taken the management of the Majestic Theatre for Mr. Butterfield.....Mr. Butterfield has bought one of the best locations in the business district of Ann Arbor, and will build a $40,000 theatre. This will give Ann Arbor one of the best vaudeville theatres in the State of Michigan. Mr. Butterfield has built new houses in Battle Creek and Jackson. He expects to have it open by the first of next season.....Santanelli operated on a young man while playing in Ann Arbor. The operation was very successful.

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DRAMATIC AND MUSICAL.

Adams, Maude—Chas. Frohman's—N. Y. City 13-March 18.

Anglin, Margaret — Liebler & Co.'s — Montreal, Can., 20-25.

Aug, Edna—Henry B. Harris'—Toronto, Can., 13-18.

Allen, Viola—Liebler & Co.'s—Scranton, Pa., 17, 18, Brooklyn, N. Y., 20-25.

Arliss, George—The Shuberts'—Chicago, Ill., 13-25.

Aborn Opera (Milton & Sargent Aborn, mgrs.)—Indianapolis, Ind., 13-18, Columbus, O., 23-25.

"At the Mercy of Tiberius"—Glaser & Stair's—Grand Rapids, Mich., 13-18, Milwaukee, Wis., 19-25.

"Alma, Where Do You Live"—Jos. M. Weber's—N. Y. City 13, indefinite.

"As the Sun Went Down"—Arthur O. Aiston's—Philadelphia, Pa., 13-18, York 20, 21, Norristown 22, Trenton, N. J., 23-25.

"Across the Great Divide" (Geo. W. Lyon, mgr.)—Shelburn, Ind., 16, Farmersburg 17, Hymera 18, Coalmont 19, Jasonville 20, Bloomington 21, Bedford 22, Loogootee 23, Salem 24, Orleans 25.

Arcadians, The"—Chas. Frohman's—Minneapolis, Minn., 13-18.

"At the Old Cross Roads"—Arthur C. Aiston's—Bangor, Me., 16-18, New Britain, Conn., 20-22, Waterbury 23-25.

"At Cripple Creek"—Worcester, Mass., 13-18, Syracuse, N. Y., 20-22, Akron, O., 23-25.

"As Told in the Hills" (Story & Wilbur, mgrs.)—Hagerstown, Md., 16, Winchester, Va., 17, Front Royal 18, Staunton 21, Clifton Forge 22, Ronceverte, W. Va., 23, Beckley 24, Hinton 25.

Barrymore, Ethel—Chas. Frohman's—N. Y. City 13, indefinite.

Blanche Bates—David Belasco's—N. Y. City 13, indefinite.

Bernhardt, Mme. Sarah (Wm. F. Connor, mgr.)—Baltimore, Md., 16-18, Pittsburg, Pa., 20-25.

Billie Burke—Chas. Frohman's—N. Y. City 13-18, Brooklyn, N. Y., 20-25.

Bellew, Kyrle — Chas. Frohman's — Milwaukee, Wis., 16-18.

Bernard, Sam—The Shuberts'—Boston, Mass., 13, 18, Brooklyn, N. Y., 20-25.

Blinn, Holbrook—Wm. A. Brady's—N. Y. City 13, indefinite.

Buckley, Louise, Stock (Harry Hamilton, mgr.)—Wilson, Ariz., 19-25.

Baird, Grace (Dave E. Curts, mgr.)—Racine, Wis., 13-18, Beloit 20-25.

Black Patti Musical Comedy (R. Voelckel, mgr.)—Greenville, S. C., 16, Asheville, N. C., 17, Salisbury 18, Danville, Va., 20, Greensboro, N. C., 21, Winston-Salem 22, Durham 23, Roanoke, Va., 24, Lynchburg 25.

"Bohemian Girl"—(Milton & Sargent Aborn, mgrs.)—Louisville, Ky., 13-18, Indianapolis, Ind., 20-25.

"Baby Mine"—Wm. A. Brady's, Ltd.—N. Y. City 13, indefinite.

"Bright Eyes"—Jos. M. Gaites'—Battle Creek, Mich., 16, Jackson 17, Bay City 23.

"Brewster's Millions" (Al. Rich Co., mgrs.)—Peoria, Ill., 13-15, Springfield 16-18, St. Louis, Mo., 19-25.

"Ben-Hur"—Klaw & Erlanger's—Oklahoma City, Okla., 13-18.

"Buster Brown"—Buster Brown Amuse. Co.'s—Mobile, Ala., 15, 16, Gulfport, Miss., 17, Hattiesburg 18, New Orleans, La., 19-25.

"Broken Idol" (Dave Seymour, mgr.)—Cheyenne, Wyo., 15, North Platte, Nebr., 16, Gothenburg 17, Hastings 18, York 20, Lincoln 21, 22, Beatrice 23, St. Joseph, Mo., 24, Topeka, Kan., 25.

"Beverly," Eastern (Delamater & Norris, Inc., mgrs.)—Paterson, N. J., 13-18, Dover 20, South Bethlehem, Pa., 21, Shamokin 22, St. Carmel 23, Ashland 24.

"Beverly," Western (Delamater & Norris, Inc., mgrs.)—Durant, Okla., 16, Dallas, Tex., 17, Greenville 18, Sulphur Springs 20, Fort Worth 21, 22, Waco 23, Austin 24, 25.

"Barrier, The" (Wm. G. Colvin, mgr.)—Red Bluff, Cal., 17, Chico 18, Oroville 19, Marysville 20, Woodland 21, Vallejo 22, Napa 23.

"Blue Mouse"—Macon, Ga., 18.

"Burgomaster"—John Cort's—St. Paul, Minn., 19-22, Minneapolis 23-25.

"Billy"—Sidney Drew's—Lima, O., 22.

Crane, Wm. H.—Chas. Frohman's—Boston, Mass., 13-18, Washington, D. C., 20-25.

Collier, Wm.—Lew Fields'—N. Y. City 13, indefinite.

Charles Cherry—Daniel Frohman's—N. Y. City 20, indefinite.

Carter, Mrs. Leslie—John Cort's—Washington, D. C., 13-18, Pittsburg, Pa., 20-25.

Crosman, Henrietta (Maurice Campbell, mgr.)—Grand Rapids, Mich., 17, Logansport, Ind., 18.

Cahill, Marie—D. V. Arthur's—Philadelphia, Pa., 13-25.

Carle, Richard—Frazee & Lederer's — Baltimore, Md., 20-25.

Clifford, Billy, "Single" (Bob Le Roy, mgr.)—Cincinnati, O., 13-18, Louisville, Ky., 19-25.

Chevalier, Albert—Liebler & Co.'s — Hamilton, Ont., Can., 20, 21.

Culhane's Comedians, No. 1 (Will E. Culhane, mgr.)—Mayfield, Ky., 13-18, Jackson, Tenn., 20-25.

Culhane's Comedians, No. 2 (Macklyn Allyn, mgr.)—Greenville, O., 13-18, Defiance 20-25.

Culhane's Comedians, No. 3 (Geo. Penrose, mgr.)—Sullivan, Ind., 13-18, Robinson, Ill., 20-25.

Culhane's Comedians, No. 4 (Wm. H. Chase, mgr.)—Logansport, Ind., 13-18, Kokomo 20-25.

Carroll Comedy (Ion Carroll, mgr.)—Uhrichsville, O., 13-18, Crooksville 20-25.

Cutter Stock (Allen O. White, mgr.)—Jackson, Mich., 13-18, Adrian 20-25.

Champlin Stock (Chas. K. Champlin, mgr.)—Annapolis, Md., 13-18.

Choate Dramatic (Harry Choate, mgr.)—Nauvoo, Ill., 13-18, Farmington, Ia., 20-25.

"Concert, The"—David Belasco's—N. Y. City 13, indefinite.

"Country Boy," A—Henry B. Harris'—Kalamazoo, Mich., 17.

"Country Boy," B—Henry B. Harris'—Philadelphia, Pa., 13, indefinite.

"Chocolate Soldier"—F. C. Whitney's—Cleveland, O., 13-18, Zanesville 24.

"Chocolate Soldier"—F. C. Whitney's—Memphis, Tenn., 21, 22.

"Chocolate Soldier"—F. C. Whitney's—Los Angeles, Cal., 13-18, Salt Lake City, U., 20-22, Ogden 23, 24, Cheyenne, Wyo., 25.

"Commuters, The," A—Henry B. Harris'—Baltimore, Md., 13-18, Boston, Mass., 20-March 4.

"Cat and the Fiddle" (Chas. A. Sellon, mgr.)—Chicago, Ill., 13-18, Hammond, Ind., 19, Joliet, Ill., 20, Aurora 21, Kenosha, Wis., 22, Janesville 23, Cedar Rapids, Ia., 24, Moline, Ill., 25.

"Checkers"—Stair & Havlin's—Youngstown, O., 16-18, Newark, N. J., 20-25.

"Cow and the Moon" (Chas. A. Sellon, mgr.)—Columbia, S. C., 15, Sumter 16, Darlington, N. C., 17, Wilmington 18, Fayetteville 20, Rocky Mount 21, Wilson 22, Raleigh 23, Durham 24, Greensboro 25.

"Climax, The"—Producing Co.'s—Fall River, Mass., 24, 25.

"City, The"—The Shuberts'—Troy, N. Y., 17, 18.

"Commercial Traveler"—F. W. Richardson's (Geo. A. Millen, mgr.)—Christopher, Ill., 15, Herrin 16, Johnston City 17, Harrisburg 18, Murphysboro 20, Mt. Vernon 21, Salem 22, Sandoval 23, Pana 24, Nokomis 25.

"Cowboy's Girl" (Roy W. Sampson, mgr.)—Crandon, Wis., 16, Merrill 17, Wausau 18, Grand Rapids 19, Tomah 20, Kilbourn 21, Westfield 22, New London 24.

"Caught in Mid-Ocean"—Washington, D. C., 13-18.

"Congo King" (W. A. Thomas, mgr.)—Omaha, Nebr., 16-18, Manning, Ia., 20, Coon Rapids 21, 22, Boone 23, Rippey 24, Perry 25.

Drew, John—Chas. Frohman's—Boston, Mass., 13-18.

Daniels, Frank—Chas. Dillingham's—Newark, N. J., 13-18, Rochester, N. Y., 20-22.

Dressler, Marie—Lew Fields'—St. Louis, Mo., 13-18.

De Lacy, Leigh (Monte Thompson, mgr.)—Fitchburg, Mass., 13-18, Lawrence 20-25.

Dougherty Stock (Jim Dougherty, mgr.)—Billings, Mont., 13-15.

De Armond Sisters Stock (Geo. E. Dawson, mgr.)—Tyler, Tex., 13-18, Denton 20-25.

"Dollar Princess"—Chas. Frohman's—Boston, Mass., 13-25.

"Dollar Princess"—Chas. Frohman's—New Orleans, La., 19-25.

"Deep Purple"—Liebler & Co.'s—N. Y. City 13, indefinite.

"Defender of Cameron Dam," A (Darrell H. Lyall, mgr.)—St. Paul, Minn., 13-18, Minneapolis, 19-25.

"Don't Lie to Your Wife"—Dave Lewis'—Chicago, Ill., 13, indefinite.

"Dolly Madison"—Atlantic City, N. J., 23-25.

"Daniel Boone on the Trail," Eastern (C. A. Teaff, mgr.)—New Castle, Ind., 16, Lebanon 17, Crawfordsville 18.

"Daniel Boone on the Trail," Western (S. A. Mitchell, mgr.)—Oskaloosa, Ia., 16, Buxton 17, Eddyville 18.

"Diamond King" (J. B. Johnson, mgr.)—Ohio, Ill., 16, Wenona 17, Toluca 18, Spring Valley 19, Lacon 20-22, Avon 23, Macomb 24, 25.

Edeson, Robert—Henry B. Harris'—Washington, D. C., 13-18, Norfolk, Va., 20, 21.

Elliott, Maxine — The Shuberts' — Denver, Colo., 13-18.

Elliott, Gertrude—Liebler & Co.'s — Buffalo, N. Y., 13-18.

Eltinge, Julian—A. H. Woods'—Boston, Mass., 13-18.

Eckhardt's Ideals (Oliver J. Eckhardt, mgr.)—Watertown, S. Dak., 13-15, Huron 16-18, Pierre 20-25.

Empire Theatre (Monte Thompson, mgr.)—Holyoke, Mass., 13, indefinite.

"Excuse Me"—Henry W. Savage's—N. Y. City 13, indefinite.

"Everywoman"—Henry W. Savage's—Baltimore, Md., 13-18, Washington, D. C., 20-25.

"Eli and Jane," Southern (Harry Green, mgr.)—Big Springs, Tex., 15, Midland 16, Odessa 17, Pecos 18.

Fiske, Mrs. (Harrison Grey Fiske, mgr.)—New Britain, Conn., 16, Springfield, Mass., 17, Worcester 18, Baltimore, Md., 20-25.

Faversham, William—The Shuberts'—N. Y. City 13-25.

Fairbanks, Douglas—Wm. A. Brady's—Chicago, Ill., 13, indefinite.

Fox, Della (F. G. Wallace, mgr.)—Kansas City, Mo., 13-18.

"Fortune Hunter"—Cohan & Harris'—Philadelphia, Pa., 13-25.

"Flaming Arrow" (E. F. Kreyer, mgr.)—Millville, N. J., 16, Lakewood 17, Boonton 20, East Stroudsburg, Pa., 21, Saugerties, N. Y., 24, Pittsfield, Mass., 25.

"Follies of 1910" (Florenz Ziegfeld Jr., mgr.)—Boston, Mass., 13, indefinite.

"Final Settlement" (Monte Thompson, mgr.)—Port Hope, Ont., Can., 15, Cobourg 16, Kingston 18, Renfrew 20, Pembroke 21, North Bay 22.

"Father and the Boys," Gregory-Stegner Co.'s—Billings, Mont., 16, Livingston 17, Bozeman 18, Butte 19, Anaconda 20, Great Falls 21, Helena 22, Missoula 23, Spokane, Wash., 24, 25.

"Fourth Estate"—Liebler & Co.'s—Boston, Mass., 20-March 4.

"Fight for Honor" (Edward De Groote, mgr.)—Clinton, S. C., 16-18, Bessemer City, N. C., 20-24.

Gillette, William—Chas. Frohman's—Chicago, Ill., 13-March 4.

Grace George — Wm. A. Brady's — Milwaukee, Wis., 16-18.

Glaser, Lulu—The Shuberts'—Chicago, Ill., 13-25.

Gunning, Louise—Brady-Shuberts'—N. Y. City 13, indefinite.

Greet's Players (Ben Greet, mgr.) — Hartford, Conn., 17, 18.

Glaser, Vaughan—Columbus, O., 13-18, Philadelphia, Pa., 20-25.

Grand Opera (Guilio Gatti Casazza, mgr.)—N. Y. City 13, indefinite.

Grand Opera (Henry Russell, mgr.) — Boston, Mass., 13, indefinite.

Grand Opera (Metropolitan Opera Co., mgrs.)—Philadelphia, Pa., 13, indefinite.

Gilmore, Barney — Havlin & Nicolai's — Omaha, Nebr., 18-21.

Grayce, Helen (N. Appell, mgr.)—Olean, N. Y., 13-18, Jamestown 20-25.

Gladys George Stock (Jos. H. Benner, mgr.)—Hamilton, O., 13-18.

Gordinier Bros.—Albia, Ia., 15-20.

"Get Rich Quick Wallingford"—Cohan & Harris'—N. Y. City 13, indefinite.

"Get Rich Quick Wallingford"—Cohan & Harris'—Chicago, Ill., 13, indefinite.

"Gamblers, The" (Author's Producing Co., mgrs.)—N. Y. City 13, indefinite.

"Girls"—The Shuberts'—Kansas City, Mo., 13-18.

"Girl of My Dreams"—Jos. M. Gaites'—Hartford, Conn., 20-22.

"Great Divide"—Lawrence, Mass., 20.

"Girl I Love"—Harry Askin's—Chicago, Ill., 13, indefinite.

"Gentleman From Mississippi"—Wm. A. Brady's (Geo. H. Harris, mgr.)—Seattle, Wash., 13-18, Tacoma 19, 20, Victoria, B. C., Can., 21, Westminster 22, Vancouver 23, 24, Bellingham, Wash., 25.

"Graustark," Eastern (Baker & Castle, mgrs.)—Tecumseh, Mich., 15, Morenci 16, Jonesville 17, Lansing 18, Grand Rapids 19-22, Kendallville Ind., 23, Bryan, O., 24, Angola, Ind., 25.

"Graustark," Western (Baker & Castle, mgrs.)—Nashville, Tenn., 13-18, Chattanooga 20-25.

"Graustark," Central (Baker & Castle, mgrs.)—Watkins, N. Y., 15, Wellsboro, Pa., 16, Dansville, N. Y., 17, Hornell 18, Andover 20, Wellsville 21, Olean 22, Meadville, Pa., 23, Oil City 24, Franklin 25.

"Girl and the Ranger"—J. A. Norman's (Frank P. Prescott, mgr.)—Robinson, Kan., 15, Morrill 16, Hiawatha 17, Falls City, Nebr., 18.

"Girl in the Taxi"—A. H. Woods' — Taunton, Mass., 16, Fall River 17, 18.

"Girl in the Taxi"—A. H. Woods' — Oakland, Cal., 13-18.

"Girl in the Taxi"—A. H. Woods'—Selma, Ala., 23.

"Girl and the Outlaw" (R. J. Riddell, mgr.)—Elkhart, Ind., 15, Warsaw 16, Marion 18, Alexandria 20, Tipton 21, Muncie 22, New Castle 23, Hagerstown 24.

"Girl From Rector's" — A. H. Woods' — Athol, Mass., 16, Lowell 17, Lawrence 18, Rochester, N. Y., 20-25.

"Girl and the Stampede"—Gaskell & MacVitty's—Cincinnati, O., 19-25.

"Girl and the Gawk"—W. H. Lock's (Guy E. Browne, mgr.)—Lohrville, Ia., 16, Lake City 17, Gowrie 18, Ames 21, Ogden 22, Grand Junction 23, Scranton 24, Glidden 25.

"Golden Girl"—Iowa City, Ia., 17, Logansport, Ind., 24.

"Girl From Home" (R. G. Kingston, mgr.)—Aurora, Mo., 18, Monett 20, Eureka Springs 21.

Harned, Virginia (Arhthur J. Aylesworth, mgr.)—Memphis, Tenn., 15, Little Rock, Ark., 16, Pine Bluff 17, Shreveport, La., 18 Lake Charles 20, Beaumont, Tex., 21, Galveston 22, 23, Houston 24, 25.

Hilliard, Robert—Frederic Thompson's—Washington, D. C., 13-18.

Hackett, Jas. K.—Wm. A. Brady's—Memphis, Tenn., 16-18.

Hodge, William—Liebler & Co.'s—Philadelphia, Pa., 13, indefinite.

Higgins, David—E. D. Stair's—Cleveland, O., 13-18, Elyria 20, Fremont 21, Morenci, Mich., 22.

Hitchcock, Raymond—Cohan & Harris'—New Orleans, La., 13-18.

Hopper, De Wolf—D. V. Arthur's—New Orleans, La., 19-25.

Henderson, Maude (Jos. Parent, mgr.)—Lewistown, Mont., 13, indefinite.

Hayward, Grace (Geo. M. Gatts, mgr.)—Oak Park, Ill., 13, indefinite.

Hickman-Bessey (Jas. D. Proudlove, mgr.)—Bloomington, Ill., 13, indefinite.

Hillman's Stock (F. P. Hillman, mgr.)—Eustis, Nebr., 16-18.

Hathaway Theatre (Monte Thompson, mgr.)—Brockton, Mass., 13, indefinite.

H. & K. Stock—Barnesboro, Pa., 13-18.

"Hen-Pecks, The"—Lew Fields'—N. Y. City 13 indefinite.

"Honeymoon Trail" (Kelly & FitzGerald, mgrs.)—Manhattan, Kan., 16, Holton 17, Leavenworth (Soldiers' Home) 18, St. Joseph, Mo., 19, Trenton 20, Kirksville 21, Brookfield 22, Macon 23, Moberly 24, Hannibal 25.

"Homeward Bound" — The Shuberts'—Baltimore, Md., 20-25.

"House of a Thousand Candles" (Sim Allen, mgr.)—Galva, Ill., 17, Moline 18, Rockford 19, Dixon 20, Mendota 21.

"House With the Green Shutters"—Cleveland, O., 20-25.

"Hans Hanson" (Louis Reis, mgr.)—Mart, Tex., 16, Calvert 17, Groesbeck 18, Bryan 20, Palestine 21, Jacksonville 22, Lufkin 23, Garrison 24, Carthage 25.

"Human Hearts," Southern (C. R. Reno, mgr.)—Knoxville, Tenn., 16, Staunton, Va., 22.

"Happy Hooligan"—Gus Hill's (Chas. L. Walters, mgr.)—Cincinnati, O., 13-18, Chicago, Ill., 19-25.

KLAW & ERLANGER'S Attractions and Theatres

SEASON 1910-11

GENERAL OFFICES: NEW AMSTERDAM THEATRE BUILDING, 214 WEST 42d STREET, NEW YORK CITY

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KLAW & ERLANGER Present the New Musical Comedy
THE PINK LADY
Book and Lyrics by C. M. S. McLELLAN
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A Stirring Play of the Arizona Desert
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GEN. LEW WALLACE'S BEN-HUR Arranged for the stage by WILLIAM YOUNG
Greatest Play on the National Stage
Twelfth Year of Continued Popularity

PRODUCTIONS IN PREPARATION

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Illington, Margaret (Edward J. Bowes, mgr.)—Toronto, Can., 13-18, Zanesville, O., 23.
Irwin, May—Liebler & Co.'s—Norfolk, Va., 18.
"Isle of Spice" (F. A. Wade, mgr.)—Brazil, Ind., 16, Shelbyville 17, Madison 18, Columbus 20.
"In Old Kentucky"—A. W. Dingwall's—Wheeling, W. Va., 16-18, Baltimore, Md., 20-25.
Janis, Elsie—Chas. Dillingham's—N. Y. City 13, indefinite.
Jeavons, Irene (Thos. J. Jeavons, mgr.)—Clearfield, Pa., 13-18, Tyrone 20-22.
Juvenile Bostonians (B. E. Lang, mgr.)—Sault Ste. Marie, Mich., 13-15, Sault Ste. Marie, Ont., Can., 16-18, Newbury, Mich., 20, Munising 21, Escanaba 22, Norway 23, Iron Mountain 24.
"Just Out of College" (Bothner & Campbell, mgrs.)—Americus, Ga., 16, Milledgeville 17, Augusta 18, Columbia, S. C., 20, Greenville 21, Spartanburg 22, Asheville, N. C., 23, Morristown, Tenn., 24, Knoxville 25.
"Jolly Bachelors"—Lew Fields'—N. Y. City 20-25.

"Jesse James" (J. W. Brownlee, mgr.)—Shamokin, Pa., 16, Sunbury 17, Ashland 18, Bloomsburg 20, Berwick 21, Plymouth 22, Towanda 23, Owego, N. Y., 24, Binghamton 25.
Kolker, Henry — Henry W. Savage's — Chicago, Ill., 13, indefinite.
Keith Stock (Cato S. Keith, mgr.)—Alexandria, Ind., 13-19, Peru 20-25.
Klark, Gladys (J. E. Balfour, mgr.)—Southbridge, Mass., 13-15, Willimantic, Conn., 16-18.
Keogh Stock (J. F. Keogh, mgr.) — Raton, N. Mex., 13-18, Walsenburg, Colo., 20-25.
Kemble & Sinclair Lyceum Comedy — Lebanon, Ky., 13-18, Marion 20-25.
"Katie Did"—Jos. M. Gaites'—Chicago, Ill., 13, indefinite.
"Kissing Girl"—Seattle, Wash., 19-25.
Lackaye, Wilton—L. S. Sire's—Atlantic City, N. J., 16-18, Hartford, Conn., 24, 25.
Lorimer, Wright—Wm. A. Brady's—Columbus, O., 13-18.
Leigh, Bert (Ernest Latimore, mgr.) — Stephensville, Tex., 16, Comanche 17, Coleman 18, Ballinger 20, San Angelo 21, Brownwood 22.
Lyon, Toby (Fred Mitchell, mgr.)—Saranac Lake, N. Y., 16, Plattsburg 17, Burlington, Vt., 18.
Long Stock (Frank E. Long, mgr.)—Harvard, Ill., 13-18.
La Porte, Mae, Stock (Joe McEnroe, mgr.)—Huntington, Ind., 13-18, Charleston, W. Va., 20-25.
Lockes, The (Harry Sohns, mgr.)—Logan, Kan., 13-15, Kirwin 16-18, Downs 20-22, Stockton 23-25.
Le Roy & Hazelton Comedy (Wm. E. Le Roy, mgr.)—Coal Valley, Ill., 16-18, Bishop Hill 20-22, Alexis 23-25.
Lammers & Laidlaw—Moose Jaw, Sask., Can., 16-18, Milestone 20-22, Wayburn 23-25, Estevan 27-March 1.
Lyman Twins—Jacksonville, Fla., 18, 19.
"Lily, The" — David Belasco's — Cincinnati, O., 13-18, Indianapolis, Ind., 20-22, Louisville, Ky., 23-25.
"Light Eternal"—Rice, Stair & Havlin's—Jersey City, N. J., 13-18, Paterson 20-25.
"Lottery Man"—The Shuberts'—Kingston, Ont., Can., 16.
"Lower Berth 13"—Quicy, Ill., 19.
Miller, Henry—Klaw & Erlanger's—N. Y. City 13, indefinite.
MacDonald, Christie—Werba & Luescher's—N. Y. City 13, indefinite.
McCoy, Bessie — Chas. Dillingham's — Detroit, Mich., 13-18, Cleveland, O., 20-25.
Mantell, Robert B.—Wm. A. Brady's—Providence, R. I., 13-18.
Mann, Louis—Wm. A. Brady's — Paducah, Ky., 22, Memphis, Tenn., 23-25.
Montgomery and Stone—Chas. Dillingham's—St. Louis, Mo., 13-18.
Melville, Rose (J. R. Stirling, mgr.)—Richmond, Va., 13-18, Norfolk 20-25.
Macauley, William (Jas. Feltz, mgr.)—Clarksville, Tex., 15, Texarkana 16, Barnesville, Ark., 21, Newport 22, Jonesboro 23, Poplar Bluff, Mo., 25.
Moore, Victor—Frazee & Lederer's—Chicago, Ill., 13-18, N. Y. City 20, indefinite.
Meehan, John (Monte Thompson, mgr.)—Portsmouth, O., 15.
Morey Stock—Le Comte & Flesher's (F. A. Murphy, mgr.)—Cordell, Okla., 13-18, Hobart 20-25.
Mallory, Clifton (D. H. Cook, mgr.)—Rome, N. Y., 20-25.
Mock Sad Alli Stock (Jim Wallace, mgr.)—Lansing, Mich., 13-15, Monona 20-22.
Marks Bros.' (Ernie Marks, mgr.)—Berlin, Ont., Can., 13-18.
Moore, Harry (H. W. Taylor, mgr.)—Ipswich, Mass., 20-25.
McDowell's Players—Winsted-Salem, N. C., 13-18, Danville, Va., 20-25.
Manhattan Stock (C. Walcott Russell, mgr.)—Mankato, Minn., 14-18.
Morris-Thurston Stock (Wm. B. Morris, mgr.)—Milwaukee, Wis., 13, indefinite.
"Maestro's Masterpiece" (Arthur Hammerstein, mgr.)—Rochester, N. Y., 16-18, Washington, D. C., 20-25.
"Mother"—Wm. A. Brady's—N. Y. City 13-18, Buffalo, N. Y., 20-25.
"Marriage a la Carte"—Liebler & Co.'s—N. Y. City, 13, indefinite.
"Madame X," Eastern—Henry W. Savage's—Boston, Mass., 13, indefinite.
"Madame X," Western — Henry W. Savage's—Houston, Tex., 13-16, Galveston 17, Beaumont 18, Shreveport, La., 19, 20, Texarkana, Ark., 21, Pine Bluff 22, Hot Springs 23, Little Rock 24, 25.
"Madame X," Southern—Henry W. Savage's—Mitchell, S. Dak., 15, Sioux Falls 16, Mason City, Ia., 17, La Crosse, Wis., 18, Winona, Minn., 20, Red Wing 21, Eau Claire, Wis., 22, Wausau 23, Green Bay 24, Oshkosh 25.
"Madame Sherry"—Woods, Frazee & Lederer's—N. Y. City 13, indefinite.
"Madame Sherry," Southern—Woods, Frazee & Lederer's—Atlanta, Ga., 15-18, Greeville, S. C., 20, Columbia 21, Augusta, Ga., 22, Charleston, S. C., 23, Savannah, Ga., 24, Jacksonville, Fla., 25, 26.
"Madame Sherry," Western — Woods, Frazee & Lederer's — Denver, Colo., 13-18, Colorado Springs 20, Cheyenne, Wyo., 21, Salt Lake City, U., 23-25.
"Madame Sherry," Eastern — Woods, Frazee & Lederer's—Utica, N. Y., 15, 16, Gloversville 17, Lockport 18, Batavia 20, Oswego 21, Binghamton 22, Dover, N. J., 23, Middletown, N. Y., 24, Kingston 25.
"Merry Widow," Eastern—Henry W. Savage's—Grand Junction, Colo., 15, Salt Lake City, U., 16-18, San Bernardino, Cal., 20, Redlands 21, Riverside 22, Santa Barbara 23, San Diego 24, 25.

"Merry Widow," Western—Henry W. Savage's—Evansville, Ind., 15, Indianapolis 16-18, Vincennes 20, Terre Haute 21, Danville, Ill., 22, Bloomington 23, Peoria 24, Springfield 25.
"Man of the Hour"—Haney & Le Brass' (Chas. M. Holly, mgr.)—Philadelphia, Pa., 13-18.
"Minister's Sweetheart" (Dave Altman, mgr.)—Kansas City, Mo., 13-18, St. Joseph 19, 20.
"My Cinderella Girl," No. 1 (Delamater & Norris, Inc., mgrs.)—Rome, Ga., 16, Atlanta 17, 18, Spartanburg, S. C., 20, Charlotte, N. C., 21, Salisbury 22, Greenstoro 23, Danville, Va., 24, Lynchburg 25.
"My Cinderella Girl," No. 2 (Delamater & Norris, Inc., mgrs.)—Woodstock, Ont., Can., 16, Hamilton 17, 18, London 20, Brantford 21, Peterboro 22, Cobourg 23, Belleville 24, Kingston 25.

"Man on the Box" (E. E. Trousdale, mgr.)—Crawfordsville, Ind., 15, Elwood 16, Alexandria 17, Anderson 18, Connersville 20, Shelbyville 21, Greensburg 22, Columbus 23, Seymour 24, Bedford 25.
"Man on the Box" (H. E. Pierce & Co., mgrs.)—Spokane, Wash., 16, 17, Dayton 18, Lewiston, Ida., 21, Colfax, Wash., 22, Walla Walla 23, Ellensburg 24, 25.
"Man on the Box" (Monte Thompson, mgr.)—Portsmouth, O., 15, Wellston 16, Chillicothe 18, Wilmington 20, Springfield 22, Lancaster 25.

"Missouri Girl," Eastern (F. W. Richardson, mgr.)—Marshalltown, Ia., 15.
"McFadden's Flats" (Barton & Wiswell, mgrs.)—Cleveland, O., 13-18, Washington, D. C., 20-25.
"Mrs. Wiggs of the Cabbage Patch"—Liebler & Co.'s—Chicago, Ill., 13-18.
"Miss Nobody From Starland"—Mort H. Singer's—Minneapolis, Minn., 19-22, St. Paul 23-25.
"Mysterious Smith" (Albert P. Smith, mgr.)—Rolfe, Ia., 15, 16, Laurens 17, 18, Peterson 20, 21, Paulina 22, 23, Milford 24, 25.
"Montana"—Indianapolis, Ind., 16-18.
Nazimova, Mme. Alla — The Shuberts' — Kansas City, Mo., 13-18, Cedar Rapids, Ia., 23.
North Bros.' Stock—Oklahoma City, Okla., 13, indefinite.
"Newlyweds and Their Baby," Eastern—Leffler-Bratton Co.'s—Terre Haute, Ind., 15, Charleston, Ill., 16, Decatur 17, Quincy 18, Kansas City, Mo., 19-25.
"Newlyweds and Their Baby," Western—Leffler-Bratton Co.'s—Fort Worth, Tex., 15, Waco 16, San Antonio 17, 18, Galveston 19, Houston 20, 21, Port Arthur 22, Beaumont 23, Lake Charles, La., 24, La Fayette 25.
"No Mother to Guide Her"—Boston, Mass., 13-18, Philadelphia, Pa., 20-25.
Olcott, Chauncey (Augustus Pitou, mgr.) — Brooklyn, N. Y., 13-18, N. Y. City 20-25.
O'Hara, Fiske (Al. McLean, mgr.)—Minneapolis, Minn., 13-18, Austin 20, Mason City, Ia., 21, Des Moines 22, Ottumwa 23, Hannibal, Mo., 24, Moberly 25.
Orpheum Stock—Battle Creek, Mich., 13-18.
"Over Night"—Wm. A. Brady's, Ltd.—N. Y. City 13, indefinite.
"Old Homestead" (Frank Thompson, mgr.)—Picton, Ont., Can., 16, Cobourg 17, Peterboro 18, Port Hope 20, Oshawa 21, Lindsay 22, Midland 23, Barrie 24, Collingwood 25.
"Old Homestead" (Frank Thompson, mgr.)—Louisville, Ky., 13-18, Cleveland, O., 20-25.
"Our Village Postmaster" — Perry's (Wm. R. Leonard, mgr.)—Sanborn, Ia., 15, Royal 16, Pocahontas 17, Ida Grove 18, Breda 19, Danbury 20, Battle Creek 21, Vail 22.
Poynter, Beulah (Harry J. Jackson, mgr.)—Newark, N. J., 13-18, Brooklyn, N. Y., 20-25.
Partello Stock (W. A. Partello, mgr.)—Calgary, Alta., Can., 13, indefinite.
Perry, Augusta (Walter Downing, mgr.) — Waltham, Mass., 13-18.
Pickerts, Four (Willis Pickert, mgr.) — Miami, Fla., 13-18, Fort Pierce 20-25.
Parkinson-Farr Stock (Robt. T. Parkinson, mgr.)—Monongahela, Pa., 13-18.
Pollock's Players (E. E. Pollock, mgr.)—Union City, Ind., 13-18, Richmond 19-25.
"Prince of Pilsen"—Henry W. Savage's—Buffalo, N. Y., 16-18, Toronto, Ont., Can., 20-25.
"Pink Lady"—Klaw & Erlanger's—Philadelphia, Pa., 13-25.
"Pomander Walk"—Liebler & Co.'s—N. Y. City 13, indefinite.
"Passing of the Third Floor Back"—The Shuberts'—Chicago, Ill., 13, indefinite.
"Polly of the Circus"—Frederic Thompson's—Seattle, Wash., 19-25.
"Polly of the Circus" — Frederic Thompson's—St. Joseph, Mo., 21, 22.
"Port of Missing Men"—Rowland & Gaskell's—Toledo, O., 16-18, Dayton 23-25.
"Peck's Bad Boy" (Benner & Cutter, mgrs.)—Rensselaer, Ind., 16, La Fayette 17, Champaign, Ill., 18, Danville 20, Rantoul 21, Decatur 22, Paris 23, Marshall 24, Brazil, Ind., 25.
"Panama"—Perry's (Art Williams, mgr.)—Warsaw, Ill., 16, Canton, Mo., 17, Hannibal 18, Milan 21, Osgood 22, Jamesport 23, Jameson 24, Bethany 25.
"Prince of his Race" (Oscar Graham, mgr.)—Comanche, Okla., 16, Waurika 17, Ryan 18, Lawton 19, Altus 20, Henrietta, Tex., 21, Jacksboro 22.
"Paid in Full"—Wagenhals & Kemper's—Louisville, Ky., 13-18, Cincinnati, O., 19-25.
"Pair of Pinks" (Harry Ward, mgr.)—Mulberry, Ark., 16, Ozark 17, Clarksville 18, Merriliton 20, Russellville 21, Dardanelle 22.
"Pair of Country Kids" (H. W. Link, mgr.)—Novinger, Ia., 17, Trenton 18, Redford 20.
"Queen of the Highway"—St. Louis, Mo., 13-18, Kansas City 19-25.
Robertson, Forbes—The Shuberts'—Chicago, Ill., 13, indefinite.
Russell, Lillian (Joseph Brooks, mgr.)—Birmingham, Ala., 16, Nashville, Tenn., 17, 18, Knoxville 20, Chattanooga 21, Atlanta, Ga., 22, Macon 23, Jacksonville, Fla., 24, Savannah, Ga., 25.
Ring, Blanche—Lew Fields' — Jacksonville, Fla., 17.
Robson, May—L. S. Sire's—St. Paul, Minn., 13-18.
"Rebecca of Sunnybrook Farm" (Joseph Brooks, mgr.)—N. Y. City 13, indefinite.
"Rosary, The," No. 1—Rowland & Clifford's, Inc. —Boston, Mass., 13, indefinite.
"Rosary, The," No. 2—Rowland & Clifford's, Inc. —Pittsburg, Pa., 13-18, McKeesport 20, Charleroi 24, Uniontown 22, Connellsville 23, Scottdale 24, Latrobe 25.
"Rosary, The," No. 3—Rowland & Clifford's, Inc. (M. S. Goldaine, mgr.)—Galion, O., 16, Bucyrus 17, Canton 18, Zanesville 21.
"Round-Up"—Klaw & Erlanger's—Chicago, Ill., 13-18, Cincinnati, O., 20-25.

"Rosary, The," No. 4—Rowland & Clifford's, Inc. (W. H. Temle, mgr.)—Chattanooga, Tenn., 13-18, Knoxville 20-25.
"Royal Slave" (Geo. H. Bubb, mgr.)—Clinton, Mo., 15, Sedalia 16, Fulton 17, Jefferson City 18, Washington 19, Festus 20, De Soto 21, Bonne Terre 22, Desloge 23, Elvins 24, St. Marys 25.
"Rabbit's Foot" (Pat Chappelle, mgr.)—Ormonde, Fla., 16, St. Augustine 17, Hastings 18, Palatka 20, Hawthorn 21, Reddick 22, Micanopy 23, Interlachen 24, Green Cove Springs 25.
Sothern, E. H., and Julia Marlowe—The Shuberts'—Pittsburg, Pa., 13-18, Cincinnati, O., 20-25.
Skinner, Otis—Chas. Frohman's—N. Y. City 13-18, Atlantic City, N. J., 20-22.
Stahl, Rose—Henry B. Harris'—Buffalo, N. Y., 13-18, Columbus, O., 20, 21.
Starr, Frances—David Belasco's—Pittsburg, Pa., 13-18, Brooklyn, N. Y., 20-25.
Scott, Cyril—The Shuberts'—New Haven, Conn., 16, Springfield, Mass., 18, Hartford, Conn., 23.
Sears, Zelda (L. C. Wiswell, mgr.)—Columbus, O., 13-18, South Bend, Ind., 21.
Sidney, George—E. D. Stair's—Akron, O., 16-18, Pittsburg, Pa., 20-25.
Spooner, Cecil—C. E. Blaney's—Chicago, Ill., 13-18, Indianapolis, Ind., 20-25.
Smrat Set, No. 1 (Barton & Wiswell, mgrs.)—Des Moines, Ia., 16-18, Peoria, Ill., 19-22, Springfield 23, Pana 24, Decatur 25.
Smart Set, Southern (Barton & Wiswell, mgrs.)—Du Quoin, Ill., 16, Centralia 17, Mt. Vernon 18, Olney 20, Vincennes, Ind., 21, Princeton 22, Mt. Vernon 23, Henderson, Ky., 24, Owensboro 25.
Strong, Avery (Monte Thompson, mgr.) — New Bedford, Mass. 13, indefinite.
Sterling Stock (Sterling & Wilson, mgrs.)—Muncie, Ind., 13-18.
St. Claire, Winifred (Earl D. Sipe, mgr.)—Frankfort, Ind., 13-18, Anderson 20-March 4.
Sharpley Theatre—Monroe City, Mo., 13-18, Moberly 20-25.
Stanford & Western Players—Elmira, N. Y., 13, indefinite.
Sherman Musical Comedy (E. A. Wolff, mgr.)—Edmonton, Alta., Can., 13-22.
Sheehan English Grand Opera (Joseph Sheehan, mgr.)—Hamilton, Ont., Can., 16.
"Spendthrift, The"—Frederic Thompson's—Toronto, Can., 13-18, Boston, Mass., 20-March 4.
"Silver Threads" (Joe Lane, mgr.) — Albany, Ore., 15, Eugene 16, Silverton 17, Salem 18, Portland 19-25.
"School Days"—Stair & Havlin's (A. W Herman, mgr.)—Milwaukee, Wis., 13-18, Chicago, Ill., 19-March 4.
"St. Elmo"—Glaser & Stair's—St. Louis, Mo., 13-18, Chicago, Ill., 19-March 4.
"Seven Days"—Wagenhals & Kemper's—Philadelphia, Pa., 13, indefinite.
"Seven Days"—Wagenhals & Kemper's—Seattle, Wash., 13-18.
"Seven Days"—Wagenhals & Kemper's — Binghamton, N. Y., 16, Albany 18, Kingston, Ont., Can., 22.
"Superba" (Edwin Warner, mgr.) — Knoxville, Tenn., 13-18, Atlanta, Ga., 20-25.
"Soul Kiss"—Mittenthal Bros.' — New Haven, Conn., 17.
"Soul Kiss," Western—Mittenthal Bros.'—Dayton, O., 16-18, Youngstown 20-22.
"Sins of the Father," A (Geo. H. Brennan, mgr.) —Fort Worth, Tex., 16-18.
"Sins of the Father," B (Geo. H. Brennan, mgr.) —Dalton, Ga., 16, Murfreesboro, Tenn., 17, Lebanon 18.
"Squaw Man"—Macon, Ga., 16.
"Squaw Man," Western—H. E. Pierce & Co.'s (Col. J. E. Cyean, mgr.) — Fresno, Cal., 17, Bakersfield 23.
"Sweetest Girl in Paris" (O. R. Henkel, mgr.)—Dubuque, Ia., 16, Madison, Wis., 17, Winona, Minn., 18, Minneapolis 19-22, St. Paul 23-25.
"Sis Perkins"—C. Jay Smith's (Eddie Delaney, mgr.)—Linton, Ind., 16.
"Sunny South" — J. C. Rockwell's — Reedsburg, Wis., 15, Tomah 16, Black River Falls 17, Nellsville 18, Marshfield 19, Stanley 20, Menomonie 21, Stillwater, Minn., 22, Lake City 23, Wabasha 24, Winona 25.
Trentini, Mlle. Emma (Oscar Hammerstein, mgr.) —N. Y. City 13-March 4.
Thurston, Adelaide — Cohan & Harris' — Selma, Ala., 22.
Thurston, Howard (Dudley McAdow, mgr.)—Chicago, Ill., 19-25.
Taylor Stock—H. W. Taylor's—Dover, N. H., 13-18.
Turner, Clara (W. F. Barry, mgr.)—Milwaukee, Wis., 13, indefinite.
Thompson-Flynn Stock—Lowell, Mass., 13-18.
Thayer, Herbert (Harry P. Brown, mgr.)—San Augustine, Tex., 16, Kirbyville 17, Jennings, La., 19, Crowley 20, Rayne 21, La Fayette 22, Franklin 23, Morgan City 24, Anita 25.
Tempest Stock (J. L. Tempest, mgr.)—Hawley, Pa., 13-18.
Teal, Raymond, Musical Comedy (Frank Wolf, mgr.)—Clifton, Ariz., 16, 17.
"Thais"—Jos. M. Gaites'—Philadelphia, Pa., 13-25.
"Thief, The," City—A. H. Woods'—New Orleans, La., 13-18.
"Thief, The," Eastern (Geo. A. Sullivan, mgr.) —Franklin, Pa., 18, Meadville 20, Sharon 22, Washington 25.
"Thief, The," Western (H. A. Bailey, mgr.)—Princeton, Ind., 16, Owensboro, Ky., 17, Henderson 18, Paducah 21.
"Traveling Salesman," A—Henry B. Harris'—N. Y. City 13-18, Newark, N. J., 20-25.
"Time, the Place and the Girl," Eastern (F. A. Wade, mgr.)—Soldiers' Home, Me., mat., and Gardiner 16, Waterville 17, Skowhegan 18, Rockland 20, Dover, N. H., 21, Concord 22, Portsmouth 23, Nashua 24, Haverhill, Mass., 25.
"Three Twins"—Jos. M. Gaites'—Cleveland, O., 13-18, Buffalo, N. Y., 20-25.
"Three Weeks" (Leigh Morison, mgr.)—Buffalo, N. Y., 13-18
"To Serve the Cross"—Mittenthal Bros.'—Montreal, Can., 13-25.
"Two Americans Abroad" (L. L. Harris, mgr.)—Belfontaine, O., 16, Richwood 17, Bowling Green 18.
"Through Death Valley" (Chas. L. Crane, mgr.)—Indianapolis, Ind., 16-18.
"Uncle Tom's Cabin," Eastern—Al. W. Martin's (Wm. Kibble, mgr.)—Philadelphia, Pa., 13-18, Wilkes-Barre 20-22, Scranton 23-25
"Uncle Tom's Cabin," Western—Al. W. Martin's (C. F. Ackerman, mgr.)—Shenandoah, Pa., 15, Lewistown 16, Huntingdon 17, Johnstown 18, Blairsville 20, Mt. Pleasant 21, Scottdale 22.
"Uncle Tom's Cabin"—Stetson's (Leon Washburn, mgr.)—Utica, N. Y., 17, 18.
Van Studdiford, Grace—D. V. Arthur's—Brooklyn, N. Y., 13-18.
Villair, Alen, and Edna Godair—Mineral City, O., 20, Salineville 21, Carrollton 22, Amsterdam 24.
Von Possart, Ernest—Brooklyn, N. Y., 13-18.
Van Dyke & Eaton (H. Walter Van Dyke, mgr.) —Milwaukee, Wis., 13, indefinite.
Van Dyke & Eaton (C. & F. Mack, mgrs.)—St. Louis, Mo., 13, indefinite.
"Virginian, The" — Kirke La Shelle Co.'s—Denver, Colo., 13-18.
Warfield, David—David Belasco's—Chicago, Ill., 13, indefinite.
Wilson, Francis—Chas. Frohman's—Chicago, Ill., 13-18, Kansas City, Mo., 20-25.
Walsh, Blanche—A. H. Woods'—La Fayette, Ind., 18.
Warner, H. B.—Liebler & Co.'s—Cleveland, O., 20-25.
Woodruff, Henry (Mort H. Singer, mgr.)—Charleston, W. Va., 16, Marietta, O., 17, Wheeling, W. Va., 18, East Liverpool, O., 20, Salem 21, New Philadelphia 22, Coshocton 23, Cambridge 24, Zanesville 25.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Oil City, Pa., 15, Beaver Falls 16, Canton, O., 17, Elyria 18, Toledo 19-25.
Walker Whiteside—Liebler & Co.'s—Cedar Rapids, Ia., 18.
Ward and Vokes—E. D. Stair's—Memphis, Tenn., 13-18, Nashville 20-25.
Waldmann, Eduard (J. J. Morrison, mgr.)—Norwich, N. Y., 16, Walton 17, Hamilton 18.
Warde, Frederick—Denver, Colo., 13-18.
Warburton Stock (Jack Warburton, mgr.)—Battle Creek, Mich., 13, indefinite.
"Way Down East"—Wm. A. Brady's — N. Y. City 13, indefinite.
"Winning Miss" (Boyle Woolfolk, mgr.)—Atlanta, Ga., 13-18, Birmingham, Ala., 20-25.
"When Sweet Sixteen"—Ever Wail Co.'s (A. A. Lotto, mgr.)—Chicago, Ill., 13, indefinite.
"Wolf, The"—Stair & Havlin's—Chicago, Ill., 13-18, St. Paul, Minn., 19-25.
"White Squaw" — Louis F. Werba's — Owasso, Mich., 16, Lansing 17, Adrian 18, Benton Harbor 19, Elkhart, Ind., 20, South Bend 21, Kalamazoo, Mich., 22, Flint 23.
"Wolf, The," Eastern (Tom Morrow, mgr.)—Connellsville, Pa., 16, Vandergrift 17, Tarentum 18.
"Wolf, The," Western—Quincy, Ill., 17
Yale Stock (Monte Thompson, mgr.)—Naugatuck, Conn., 13-15, South Manchester 16-18.
"Zebra, The"—Chas. Frohman's—N. Y City 13, indefinite.

WHEEL BURLESQUE SHOWS.

Empire—Western.

Americans (Teddy Simonds, mgr.)—Bowery, New York, 13-18, Folly, Paterson, 20-22, Bon Ton, Jersey City, 23-25.
Big Review (H. P. Dixon, mgr.)—Bronx, New York, 13-18, Eighth Avenue, New York, 20-25.
Bohemians (Al. Lubin, mgr.)—Howard, Boston, 13-18, Columbia, Boston, 20-25.
Brigadiers (Louis Stark, mgr.)—Star, Milwaukee, 13-18, Dewey, Minneapolis, 19-25.
Broadway Gaiety Girls (Louis Oberworth, mgr.) —Star, Cleveland, 13-18, Folly, Chicago, 19-25.
Century Girls (Jack Faust, mgr.)—Empire, Indianapolis, 13-18, Buckingham, Louisville, 19-25.
Cherry Blossoms (C. E. Edwards, mgr.)—Bon Ton, Jersey City, 13-15, Folly, Paterson, 16-18, Luzerne, Wilkes-Barre, 20-22, Columbia, Scranton, 23-25.
Cozy Corner Girls (Sam Robinson, mgr.)—Columbia, Boston, 13-18, Bon Ton, Jersey City, 20-22, Folly, Paterson, 23-25.
Dreamland Burlesquers (Issy Grodz, mgr.)—Folly, Chicago, 13-18, Star, Milwaukee, 19-25.
Ducklings (Frank Calder, mgr.)—Trocadero, Philadelphia, 13-18, Lyceum, Washington, 20-25.
Follies of the Day (Barney Gerard, mgr.)—Mishler, Altoona, 17, 18, Academy, Pittsburg, 20-25.
Girls From Dixie (Jos. Leavitt, mgr.)—Century, Kansas City, 13-18, Standard, St. Louis, 19-25.
Imperials (Slim Williams, mgr.)—Royal, Montreal, 13-18, Howard, Boston, 20-25.
Jardin de Paris Girls (T. W. Miner, mgr.)—Empire, Brooklyn, 13-18, Bronx, New York, 20-25.
Jolly Girls (R. E. Patton, mgr.)—Buckingham, Louisville, 13-18, People's, Cincinnati, 19-25.
Kentucky Belles (Jas. Weedon, mgr.) — Luzerne, Wilkes-Barre, 13-15, Columbia, Scranton, 16-18, Lay off at Philadelphia, 20-25.
Lady Buccaneers (H. M. Strouse, mgr.)—Empire, Chicago, 13-18, Avenue, Detroit, 19-25.
Merry Maidens (Edw. Shafer, mgr.)—Krug, Omaha, 13-15, Lyceum, St. Joseph, 16-18, Century, Kansas City, 19-25.
Miss New York Jr. (Wm. Fennessy, mgr.)—Lay off at Philadelphia, 13-18, Casino, Brooklyn, 20-25.
Moulin Rouge (M. Jacobs, mgr.)—Folly, Paterson, 13-15, Bon Ton, Jersey City, 16-18, Columbia, Scranton, 20-22, Luzerne, Wilkes-Barre, 23-25.
Merry Whirl (Louis Epstein, mgr.) — Academy, Pittsburg, 13-18, Star, Cleveland, 20-25.
Passing Parade (Moe Messing, mgr.)—Casino, Brooklyn, 13-18, Empire, Brooklyn, 20-25.
Pat White's Gaiety Girls (Walter Greaves, mgr.) —Star, Toronto, 13-18, Royal, Montreal, 20-25.
Pennant Winners (Robt. Mills, mgr.) — Monumental, Baltimore, 13-18, Lyric, Allentown, 20, Academy, Reading, 21, Majestic, Harrisburg, 22, Mishler, Altoona 23, Cambria, Johnstown, 24.
Rector Girls (M. Wainstock, mgr.)—Peopl's, Cincinnati, 13-18, Empire, Chicago, 19-25.
Rollickers (Alex. Gorman, mgr.)—Dewey, Minneapolis, 13-18, Star, St. Paul, 19-25.
Sam T. Jack's (Geo. T. Smith, mgr.)—Avenue, Detroit, 13-18, Lafayette, Buffalo, 20-25.
Star Show Girls (John T. Baker, mgr.)—Eighth Avenue, New York, 13-18, Empire, Newark, 20-25.
Tiger Lilies (D. R. Williamson, mgr.) —Standard, St. Louis, 13-18, Broadway, East St. Louis, 19, Empire, Indianapolis, 20-25.
Wise Guy (Edmund Hayes, mgr.) — Columbia, Scranton, 13-15, Luzerne, Wilkes-Barre, 16-18, Trocadero, Philadelphia, 20-25.
Washington Society Girls (Lou Watson, mgr.)—Lafayette, Buffalo, 13-18, Star, Toronto, 20-25.
Watson's Burlesquers (W. B. Watson, mgr.)—Star, St. Paul, 13-18, Krug, Omaha, 19-22, Lyceum, St. Joseph, 23-25.
World of Pleasure (Louis Talbot, mgr.)—Empire, Newark, 13-18, Bowery, New York, 20-25.
Yankee Doodle Girls (Sol Myers, mgr.)—Lyceum, Washington, 13-18, Monumental, Baltimore, 20-25.

Columbia—Eastern.

Al. Reeves' Beauty Show—Gayety, Philadelphia, 13-18, Star, Brooklyn, 20-25.
Behman Show (Jack Singer, mgr.)—Hurtig & Seamen's, New York, 13-18, Murray Hill, New York, 20-25.
Beauty Trust (H. W. Thompson, mgr.)—Gayety, Baltimore, 13-18, Gayety, Washington, 20-25.
Big Banner Show (F. Livingston, mgr.)—Waldmann's, Newark, 13-18, Empire, Hoboken, 20-25.
Bon Tons—Ed. F. Rush's—Olympic, New York, 13-18, Gayety, Philadelphia, 20-25.
Bowery Burlesquers (E. D. Rider, mgr.)—Gayety, Brooklyn, 13-18, Olympic, New York, 20-25.
College Girls (Max Spiegel, mgr.)—Waterbury 16, New Haven 17, 18, Westminster, Providence, 20-25.
Columbia Burlesquers (F. Logan, mgr.)—Westminster, Providence, 13-18, Gayety, Boston, 20-25.
Cracker Jacks (Harry Leoni, mgr.)—Casino, Philadelphia, 13-18, Gayety, Baltimore, 20-25.
Dainty Duchess—L. Lawrence Weber's—Casino, Boston, 13-18, Empire, Albany, 20-22, Mohawk, Schenectady, 23-25.
Fads and Follies (C. B. Arnold, mgr.)—Empire, Cleveland, 13-18, Empire, Toledo, 19-25.
Follies of New York and Paris (E. M. Rosenthal, mgr.)—Gayety, Louisville, 13-18, Gayety, St. Louis, 19-25.
Ginger Girls (Lou Hurtig, mgr.)—Empire, Toledo, 13-18, Alhambra, Chicago, 19-25.
Girls From Happyland (E. W. Chipman, mgr.)—Gayety, Minneapolis, 13-18, Gayety, Milwaukee, 19-25.
Golden Crook (Jas. Fulton, mgr.)—Gayety, Washington, 13-18, Gayety, Pittsburg, 20-25.
Harry Hastings' Show—Gayety, Milwaukee, 13-18, Star and

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Vaudeville Route List.

(*Continued from page 43.*)

CHAS. W. DOUGLAS and BLANCHE WASHBURN
WASHINGTON SOCIETY GIRLS
LAFAYETTE, Buffalo, N. Y.

Doyle, Patsy, Poli's, Wilkes-Barre, Pa.
Dooley & Sales, Columbia, Cincinnati.
Dolan & Lenharr, Hip., Cleveland.

DONOVAN AND ARNOLD
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Dolce Sisters, Greenpoint, Bkln.
Dockey & Caryle, American, Omaha.
Doley, Ed., Victoria, Baltimore.

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Greatest English Male Impersonator in America
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Duprez, Fred, Colonial, N. Y. C.; Garrick, Wilmington, Del., 20-25.
Dunn, Tom, & Daughter, O. H., Fitchburg, Mass.

DURAND MUSICAL FIVE
This week, Sheedy's Theatre, Holyoke, Mass. Per. Add., Durand Cottage, Cheshire, Conn.

Duff & Walsh, Poli's, Wilkes-Barre, Pa.
Du Ball Bros., Temple, Hamilton, Can.
Dunbar, Eleanor, Young's, Atlantic City, N. J.
Dunlap & Folk, Novelty, St. Louis.

FRED DUPREZ
MARYLAND THEATRE, Baltimore, Md.

Earl & Wilson, Central Sq., Lynn, Mass.
Easterbrook's Huzzars, Bijou Dream, New Haven, Conn., 16-18.

ECKHOFF & GORDON
The Musical Laughmakers

Edson, Harry, & Dog, Washington, Bay City, Mich.
Edwards & Raymond, Dreamland, Traverse City, Mich.
Edwards, John J., Criterion, Chicago, indefinite.
Edwards, Tom, Colonial, N. Y. C.
Edwards & Smith, Prospect, N. Y. C., 16-18.
Edney Bros. & Co., Priscilla, Cleveland.
Edwards' School Boys & Girls, Poli's, New Haven, Conn.
Edwards, Van & Tierney, Maryland, Baltimore.
Ehrendahl & Marsella, Colonial, Rochester, N. Y.
Ellis & McKenna, Poli's, Scranton, Pa.
El Barto, Lincoln Sq., N. Y. C., 16-18.
Ellis-Nowlan Troupe, Orpheum, Montreal, Can.
Ellison, Glen, Orpheum, Portland, Ore.
Eldon & Clifton, Hub, Boston.
Empire State Quartette, "Cowboy and the Thief" Co.
Emmett, Maude & Vena, Teato, Richmond, Va.
Emerald & Dupree, Wm. Penn, Phila., Pa.
Empire Comedy Four, Orpheum, Portland, Ore.
Emerson & Baldwin, Bronx, N. Y. C.
Esmeralda, Victoria, Rochester, N. Y.
Evans & Lawrence, Portland, Me.
Exposition Four, Colonial, N. Y. C.
Fagan, "Noodles," Victoria, Rochester, N. Y.
Fanton's, Joe, Athletes, Empress, Chicago; Empress, Milwaukee, 20-25.
Fayblo, Don, Park, Phila., Pa.
Fagan & Byron, Majestic, Little Rock, Ark.
Fairman, Furman & Fairman, Majestic, Little Rock, Ark.
Fay (2), Coleys & Fay, Colonial, Lawrence, Mass.
Fay, Anna Eva, Temple, Grand Rapids, Mich.
Fay, Mrs. Eva, Greenpoint, Bkln.
Felgar & Mack, Yorkville, N. Y. C., 16-18.

MARTIN FERRARI
GROTESQUE WHIRLWIND DANCER
SAVOY THEATRE, Fall River, Mass.

Ferrell Bros., Poli's, Wilkes-Barre, Pa.
Felix & Caire, American, N. Y. C.
Fill, Mlle., Irwin's Big Show.
Fiddler & Shelton, Poli's, New Haven, Conn.; Poli's, Hartford, 20-25.
"Fire Commissioner, The," Orpheum, Seattle, Wash.; Orpheum, Portland, Ore., 20-25.
First, Barney, Beacon, Boston.
Finney, Jas. & Elsie, Washington, Spokane, Wash.
Fitzgerald Bros., Guy Bros.' Minstrels.
Fitzgerald & Quinn, Bowery Burlesquers.
Finlay & Burke, 7th Ave., N. Y. C., 16-18.
Fields & Hanson, Majestic, Little Rock, Ark.
Fitzsimmons & Cameron, Pantages', Vancouver, B. C.

FRANK FINNEY
Comedian and Producer
The Trocaderos. GAYETY, Boston, Mass.

Finn & Ford, Temple, Grand Rapids, Mich.
Fitzgibbons, Bert, Colonial, Norfolk, Va.
Fisher, Minnie, Victoria, Baltimore.
Floods (4), Colonial, Lawrence, Mass.; Keith's, Boston, 20-25.
Florus, Paul, Orpheum, Des Moines, Ia.; Orpheum, Kansas City, Mo., 20-25.
Florella & Francis, Bijou, Phila., Pa.
Flanagan & Edwards, Columbia, Cincinnati.
Flemen, Wm., & Co., Young's, Atlantic City, N. J.
Fogerty, Frank, Victoria, N. Y. C.
Foreman, Edgar, & Co., Washington, Bay City, Mich.
Ford & Wesley, Proctor's, Albany, N. Y., 16-18.

Musical FORRESTS
IN VAUDEVILLE.

Fonda, Mabelle, Troupe, Poli's, Scranton, Pa.
Force & Williams, Orpheum, Denver, Colo.
Fox, Will H., Manhattan O. H., N. Y. C.
Fosto, O. H., Port Chester, N. Y.
Fosters, The, Crystal, Frankfort, Ind.
Fox, Harry, & Millership Sisters, Poli's, Wilkes-Barre, Pa.
Forrests, Musical, Hartford, Hartford, Conn.
Foley & Foley, Majestic, Detroit.
Fox, Dora, Hip., Utica, N. Y.
Fords (4), Shea's, Toronto, Can.
Fowler, Kate, Empress, Kansas City, Mo.
Fostell & Emmett, Grove City, Pa.
Forbes, Mr. & Mrs. Arthur, Fulton, Bkln.
Fox, Peck & Franks, Priscilla, Cleveland.
Forrest, Mary, Van Buren, Bkln.
Ford & Weston, Van Buren, Bkln.
Forth Bros., Novelty, St. Louis.
Frederick, Helena, & Co., Orpheum, San Fran., Cal., 20-25.
Frevoli, Fred, Majestic, Dallas, Tex.; Majestic, Houston, 20-25.
Freeman Bros., Girls From Happyland Co.
Friel, Mr. & Mrs. Thornton, Auditorium, Norwich, Conn.
Frey, Fred., O. H., Ashtabula, O.
Francois, The, Alhambra, N. Y. C.
Frederich & Vinita, Colonial, Rochester, N. Y.
Frolich, Mlle. Bianca, Orpheum, St. Paul.
Francis, Adeline, Young's, Atlantic City, N. J.
Freeman, Maurice, & Co., Columbia, St. Louis.
Fulton, Arthur, Imperial, Ft. Worth, Tex.
Furman, Radie, Orpheum, St. Paul.
Gardner, Eddie, Hip., Lexington, Ky.
Garrity, Harry, Princess, Los Angeles, Cal., indefinite.
Gaynell & Everett, Crystal, Milwaukee.
Garson, Marion, & Co., Lyric, Dayton, O.
Gardner & Revere, Bijou, Bay City, Mich.
Gerard & Hut Eli, Victoria, N. Y. C.
Georgettys, The, Chase's, Washington.
Genee, Adeline, Shea's, Buffalo.
"Girls From Melody Lane," Bijou, Bay City, Mich.

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NEW MAJESTIC, Dubuque, Ia.
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Gilden Sisters (3), Lyric, Mattoon, Ill.
Gibson & Ranney, Jones, Bkln, 16-18.
Gibson Girls, The, Lincoln Sq., N. Y. C., 16-18.
Gilday & Fox, Main Street, Peoria, Ill.

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Gilfold, Asa & Co., Folly, Bkln.
Glose, Augusta, Temple, Rochester; G. O. H., Pittsburg, 20-25.
Glockers, The, Auditorium, Lynn, Mass.
Glenmore, Lottie, & Co., Cosmos, Washington, 16-18.
Gleasons & Houlihan, American, Omaha.
Goss, John, Vogel's Minstrels.

SAM GOLDEN
THE ITALIAN OF THE DAY Washington SOCIETY GIRLS. LAFALETTE, Buffalo.

Golden, Claude, Miles', Minneapolis; Crystal, Milwaukee, 20-25.
Gossans, Bobby, O. H., Denton, Md.
Gordon, Paul, Crystal, Milwaukee.
Gordon & Warren, Empire, Milwaukee.
Golden Troupe, Great, Proctor's, Newark, N. J.
Gordons, Daring, Harris', Detroit.

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Grovihnis (4), Portland, Me.
Graham, Walter, Orpheum, Portland, Ore.

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Greene & Greene, Folly, Bkln.
Green, Winifred, New, Baltimore.
Gracey & Burnette, New, Baltimore.
Guertner, Joe, Folly, Bkln.
Hall, Billy, & Co., Majestic, Dubuque, Ia.; Majestic, Rock Island, Ill., 20-25.

JOHN C. HANSON
(Expert German Dialectician)
Rector Girls. PEOPLE'S, Cincinnati, O.

Hart, Marie & Billy, Savoy, Lowell, Mass.; Keith's, Providence, R. I., 20-25.
Haydn, Borden & Haydn, Temple, Fort Wayne, Ind.
Hale, Jess, & Co., Temple, Grand Rapids, Mich.
Hawley, E. Frederic, & Co., Keith's, Providence, R. I.
Hamilton, Estella B., Pantages', Sacramento, Cal.; Chutes, San Fran., 20-25.

BEATRICE HARLOWE
COMEDIENNE. Leading Woman
3561 Lindell Avenue, St. Louis, Mo.

Hathaway, Kelley & Mack, Shubert, Utica, N. Y.; Keith's, Columbus, O., 20-25.
Hayman & Franklin, Hip., Birmingham, Eng., 20-25; Hip., Sheffield, 27-4.
Hamlins, The, G. O. H., Pittsburg, 20-25.
Harrison, Leo F., "The Fighting Parson" Co.

E. F. HAWLEY & CO.
UNITED TIME
ALL FILLED
Direction E. S. KELLER

Harcourt, Frank, Cracker Jacks Co.
Halperin, Nan, Grand, Phœnix, Ariz., indefinite.
Hampton & Bassett, Star, Chicago; Empire, Calgary, Can., 20-25.
Hawkins, Ethel, American, N. Y. C.
Hardeen, Main St., Peoria, Ill.

HAP HANDY and COMPANY
The Original American Soap Bubble Manipulators

Engaged by Richard Pitrot in Europe, December, 1905. First produced at Proctor's Theatre, Newark, N. J., April, 1906. PANTAGES' TIME.

Hawthorne & Burt, Keith's, Phila., Pa.
Hallon & Reid, Court, Newark, N. J., 16-18.
Havel & Levere, Court, Newark, N. J., 16-18.
Hannigan's Polo Teams, Temple, Hamilton, Can.
Hanson & Dewey, Pastime, Boston.
Harrison, Joe, A. & S., Boston.
Haviland & Thornton, Poli's, Springfield, Mass.

Frank Hartley
"SIMPLY A JUGGLER"
BOOKED SOLID

Hayes, Brent, Bijou, Springfield, Mass., 16-18.
Hamilton, John, Orpheum, Vancouver, B. C.
Hallen & Fuller, Empress, Kansas City, Mo.
Harris & Beauregarde, Prospect, N. Y. C., 16-18.
Hayco & Co., Lyric, Lima, O.
Hazelton, Duncan & Co., Lyric, Lima, O.
Harris, Dancing, Casino, Washington.
Hawaiian Four, G. O. H., Bkln.
Hanlon Bros. & Elise, Orpheum, Los Angeles, Cal.
Hauscom & Lee, Grand, Cleveland.
Harrigans, The, Van Buren, Bkln.
Harvey & Co., American, Omaha.
Hayden, Virginia, Fritz's, Portland, Ore., indefinite.
Harrison & Force, Cosmos, Washington; Wilson, Baltimore, 20-25.
Hart, Max, Maryland, Baltimore.
Henry & Young, Lyric, No. Attleboro, Mass., 16-18.
Herbert, "Frogman," Majestic, Little Rock, Ark.; Majestic, Fort Worth, Tex., 20-25.
Henderson & Thomas, Crystal, Milwaukee, Wis.; Bijou, Oshkosh, 20-25.
Hershey, Vogel's Minstrels.
Heron, Eddie, National, N. Y. C., 16-18.
Herera, Bijou, Phila., Pa.
Hellionars, Majestic, Detroit.
Heald, Katherine, Pastime, Boston.
Heines, Chas., Auditorium, Cincinnati; Star, Parkersburg, W. Va., 20-25.
Herzog's Stallions, Maryland, Baltimore.
Herring-Curtiss Aeroplane, Poli's, Scranton, Pa.
Hilderbrandt & De Long, Manhattan O. H., N. Y. C.
Hirshkinds, The, O. H., Newport, R. I.
Hill, Christine, & Co., American, Cincinnati.
Hill, Mlle. Ani, Empress, Cincinnati.
"High Life in Jail," Orpheum, New Orleans.
Hillman, Geo., Lyric, Lima, O.
Hill & Whitaker, Keith's, Providence.
Hickman Bros., & Co., Bijou, Bay City, Mich.
Howard & Howard, Keith's, Columbus, O.; G. O. H., Pittsburg, 20-25.

HOWARD and LEWIS
"THE SINGER AND THE DUTCHMAN"
Vanity Fair. Albany and Schenectady.

Hoffman & Wallace, Bijou, Augusta, Ga., 16-18.
Howard Bros., Shea's, Buffalo, N. Y.; Shea's, Toronto, Can., 20-25.
Howard Trio, Lincoln Sq., N. Y. C., 16-18.
Holmes & Holliston, 7th Ave., N. Y. C., 16-18.
Howard & North, Victoria, N. Y. C.

LIZZETTE HOWE AS MARY McCARTHY
WATSON'S BEEF TRUST, STAR St. Paul

Howard's Ponies, 5th Ave., N. Y. C.
Holdsworths, The, Bijou, Phila., Pa.
Howley, Irene, Grand, Indianapolis.
Holman, Harry, Central Sq., Lynn, Mass.
Hopper, Lightning, Auditorium, Lynn, Mass.
Holt, Edwin, & Co., Orpheum, Montreal, Can.
Hodge, Robt. Henry, & Co., Unique, Minneapolis.
Hoffman, Gertrude, & Co., Bronx, N. Y. C.
Hon & Price, Bronx, N. Y. C.
Hoffman, Lew, Bijou Dream, New Haven, Conn., 16-18.

LILLIAN HOOVER
IN VAUDEVILLE

Hopkins Bros., Columbia, St. Louis.
Hopkins, Axtel, & Co., Shea's, Buffalo.
Hunter & Ross, Wilson, Baltimore.
Hughes, Florence, Bijou, Bkln, 16-18.
Hurley, Frank J., O. H., Martinsburg, W. Va., 16-18.
Hubbard, Elbert, Orpheum, Portland, Ore.
Hubert, Mae, Palace, Boston.
Huxtables, The, Palace, Boston.
Humphrey & Tarr, Colonial, Rochester, N. Y.
Hymer, John B., & Co., Poli's, Springfield, Mass.
Hymack, Mr., Orpheum, Kansas City, Mo.
Imperial Musicians, American, N. Y. C.
Imperial Trio, Liberty, Phila., Pa.
Imperial Sextette, Savoy, Atlantic City, N. J.
Inge & Farrell, Lyric, Dayton, O.
Ingram & Seeley, O. H., Woodstock, Can.
Infield & Howard, Columbia, Bkln., 16-18.
Inness & Ryan, Majestic, Houston, Tex.; Galves, Galveston, 20-25.
Inez & Lorella, Wm. Penn, Phila., Pa.
Ingram, Albert, Majestic, St. Paul.
Irwin, Flo, & Co., Colonial, N. Y. C.
Jacobs & Sardel, Bijou, Atlanta, Ga.; Orpheum, Jacksonville, Fla., 20-25.
Jarvis & Martyne, Jones', Bkln., 16-18.
Jackson & Margaret, Park, Phila., Pa.
James, Ada, Empire, Milwaukee.
Jack, Tom, Trio, Proctor's, Newark, N. J.
Jackson & Le Roy, Palace, Boston.
Jansen, Herr, & Co., Bijou, Bay City, Mich.
Jerge & Hamilton, Maryland, Baltimore; Poli's, Bridgeport, Conn., 20-25.
Jennings & Renfrew, Savoy, Fall River, Mass.; Orpheum, Allentown, Pa., 20-25.
Jewell, Ida, Sun, Springfield, O.
Jewell's Manikins, Orpheum, Kansas City, Mo.
Jennisa, Mme., Temple, Grand Rapids, Mich.
Jeter & Rogers, Greenpoint, Bkln.
Jones (4), Columbia, Bkln., 16-18.
Jordans, Juggling (5), Lincoln Sq., N. Y. C., 16-18.
Jones, Baggot & Denman, American, Cincinnati.
Johnstons, Musical, Apollo, Nuremberg, Ger., March 1-15.
Jolson, Al., Greenpoint, Bkln.

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30 WEEKS FOR "HEADLINERS"; 60 WEEKS FOR OTHERS
POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

Joyce & Donnelly, Folly, Bkln.
Jones, Sadie, Folly, Bkln.
Jones & Deely, Orpheum, Omaha.
Kaufman, Reba & Inez, Folies Bergere, Paris, France, indefinite.

KARA
THE GREAT EUROPEAN JUGGLER
MORRIS TIME

Kaufmann & Sawtelle, Moulin Rouge Co.
Kajiyama Japs, Grand, Indianapolis.
Kashina, Francis, Montreal, Can.
Kaufmanns (6), Original, Orpheum, St. Paul.
Kawana Bros., Grand, Cleveland.

KAUFMAN and SAWTELLE
Character Singing and Musical Act
MOULIN ROUGE. Luzerne, WilkesBarre, Pa.

Kaiser's Terriers, American, N. Y. C.
Kennedy & Lee, Bowdoin Sq., Boston.
Kenney & Hollis, Family, Ottawa, Can.; Howard, Boston, 20-25.

LILLIAN KEELEY
The Girls From Dixie Co.
This week, CENTURY, Kansas City.

Keatons (3), Shea's, Toronto, Can.; Temple, Hamilton, 20-25.
Kelly & Mack, Berkand, Lawrence, Mass., indefinite.
Keller, Jessie, Serenaders Co.

Tony Kennedy
PRINCIPAL COMEDIAN JOLLY GIRLS CO.
This week, BUCKINGHAM, Louisville.

Kelly, Jos. K., 9th & Arch Museum, Phila., indefinite.
Keenan, Frank, & Co., 5th Ave., N. Y. C.
Kenyon, Chris., & Co., Park, Phila., Pa.
Kent, S. Miller, & Co., Empress, Milwaukee.

Matt. Kennedy
PRINCIPAL COMEDIAN TIGER LILIES CO.
This week, STANDARD, St. Louis.

Kelfer & Kline, Majestic, Little Rock, Ark.
Kelly, Jack & Violet, Colonial, Norfolk, Va.
Kelly & Wilder, American, N. Y. C.
Kesseley's Marionettes, Empire, Lewiston, Me.
Kelly & Kent, Poli's, Wilkes-Barre, Pa.
Kelly, Frank, Mostyn & Co., Harris', Detroit.
Keefe, Percy, Palace, Boston.
Kelsey & Gray, Colonial, Rochester, N. Y.
Kennedy, De Milt & Kennedy, Orpheum, Los Angeles, Cal.
Keane, J. Warren, G. O. H., Pittsburg.
Keough, Francis, & Co., American, Omaha.
Kellermann, Annette, Columbia, St. Louis.
Kelly & Kelly, Novelty, St. Louis.
Kelsey Sisters (3), Washington, Bay City, Mich.

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A Marvelous Hindoo Worker of Wonders
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Kirksmith Sisters (6), Lyric, Dayton, O.
Kitamura Japs, Alhambra, N. Y. C.; Greenpoint, Bkln., 20-25.
Kitchi, Yorkville, N. Y. C., 16-18.
Kimball, Arthur, Palace, Boston.
Kirwin & Gray, Pastime, Boston.
Kinston & Nelson, G. O. H., Bkln.
Klein & Clifton, Orpheum, Boston, Mass.; Savoy, Fall River, 20-25.
Kleiss (4), Nixon, Phila., Pa.
Klein Bros. & Brennan Bronx, N. Y. C.
Kluting's Animals, Savoy, Atlantic City, N. J.
Konerz Bros., Keith's, Phila., Pa.
Kolb, Wm., Majestic, Milwaukee.

4 KONERZ BROS. 4
DIABOLO EXPERTS
Feb. 19, ORPHEUM, Salt Lake City, Utah.

Kohl, Gus & Marion, Palm, Leavenworth, Kan., 16-18; Colonial, Atchison, 19-22; Orpheum, Shenandoah, Ia., 23-25.
Kramer & Willard, Majestic, St. Paul.
Kristoffy Trio, Poli's, New Haven, Conn.; Hathaway's, New Bedford, Mass., 20-25.
Kratons, The, Poli's, Hartford, Conn.

MLLE. KREMSA
WHIRLWIND DANCER
QUEENS OF JARDIN DE PARIS
GAYETY, St. Louis, Mo.

Kremka Bros., Columbia, Cincinnati.
Kurtis-Busse & Dogs, Mystic, Webb City, Mo.; Majestic, St. Joseph, 20-25.
Kuhl, Catherine, Majestic, Detroit.
Kunze & Kunze, Majestic, St. Paul.
Larrivee & Lee, Dreamland, Murray City, O., 16-18.
La Nole, Ed. & Helen, Republic, Chicago, 16-18; Sittner's, Chicago, 20-25.

ED. LALOR & TOM MACK
Whirlwind Talkers, with Watson's Beef Trust. STAR, St. Paul.

La Tell Bros., Pastime, Plymouth, Mass.; Bullock's, Providence, R. I., 20-25.
Lacey, Will, Empress, Kansas City.
Lasky's "Photo Shop," Alhambra, N. Y. C.; Maryland, Baltimore, 20-25.
La Vine & Grenier, Columbia, Bkln., 16-18.
La Mothe's Motoring Tourists, 7th Ave., N. Y. C., 16-18.
"Last Day at School," Grand Street, N. Y. C., 16-18.

Lena La Couver
And the RED RAVEN CADETS
Vanity Fair Co. Albany and Schenectady.

Lane & O'Donnell, Grand, Indianapolis.
La Roque, Comique, Lynn, Mass.
Lappin, Nickerson & Lappin, Congress, Portland, Me.
La Croix, Paul, Colonial, Lawrence, Mass.
La Mont, Alice C., G. O. H., Hazleton, Pa., 16-18.
Lavedau, Elsie, O. H., Woonsocket, R. I.
Lang & May, Empire, Pittsburg.
La Tortajada, Orpheum, Memphis, Tenn.
Lancton, Lucier & Co., Orpheum, Montreal, Can.
Laypo & Benjamin, Shubert, Utica, N. Y.
Lacy, Will, Empress, Kansas City, Mo.
La Petite Amelia Troupe, Hub, Boston.
Landis & Knowles, Cosmos, Washington, 16-18.
Lawlor, Chas. B., & Daughters, Orpheum, Los Angeles, Cal.
La Sage & Millette, Van Buren, Bkln.
La Andra & Fuenta, Folly, Bkln.
Lazaro Trio, Young's, Atlantic City, N. J.
Laurent, Marie, Bijou Dream, New Haven, Conn., 16-18.
Laurent Trio, Poli's, New Haven, Conn.
La Veer, Great, Poli's, Scranton, Pa.
Larola, American, N. Y. C.
Lester, Nina, Bijou, Augusta, Ga.; Bijou, Greenville, S. C., 20-25.

Emilie Lea AND The Lucifers
IN VAUDEVILLE

Lewis, Sid., Lafayette, St. Louis.
Levitt & Falls, Beacon, Boston; Bullock's, Providence, R. I., 20-25.
Leonard & Phillips, Hong Kong, Toledo, O., indefinite.
Leahy Bros., De Rue Bros.' Minstrels.
Leyghton's Globe, Bijou, Winnipeg, Can.
Leslie, Geo. W., O. H., Poughkeepsie, N. Y.; O. H., Newburgh, 20-25.

Miss Lily Lena
GREATEST ENGLISH COMEDIENNE IN AMERICA

Le Fevre & St. John, Majestic, Seattle, Wash.
Le Roy & Clayton, Main St., Peoria, Ill.
Lewis' Dogs, Wm. Penn, Phila., Pa.
Leslie, Bert, Players, Liberty, Phila., Pa.
Lee & Allen, Comique, Lynn, Mass.
Leightons (3), Shubert, Utica, N. Y.
Lennon, Percival, & Co., Pantages', Vancouver, B. C.

HARRY LeCLAIR
SULLIVAN & CONSIDINE TIME.

Le Moines, The, Auditorium, Cincinnati.
Le Roy & Harvey, Hudson, Union Hill, N. J.
Levy, Bert, Keith's, Boston.
Le Sage & Fisher, Hip., Cleveland.
Leonhardt, Al., Prospect, Cleveland.
Leonard & Russell, Poli's, New Haven, Conn.
Le Maze, Quail & Tom, New, Baltimore.

JAMES F. LEONARD
DUFFY'S RISE
Playing UNITED TIME

Libbey & Trayer, Park, Phila., Pa.
Liverlies (3), Central Sq., Lynn, Mass.
Linder, Mark, & Co., Nelson, Springfield, Mass., 16-18.
Lichter, Jas. J., Pantages', Vancouver, B. C.
Littleford Bros., Orpheum, Cincinnati.
Livingstons (3), Keith's, Boston.
Lloyd & Gibson, Comique, Lynn, Mass.
Lowe, Leslie J., Hong Kong, Toledo, O., indefinite.
Longworths, The, Kalamazoo, Mich.; Battle Creek, 20-25.
Lordi Family, Shea's, Toronto, Can.
Lonergan, Ricard, & Co., Shubert, Utica, N. Y.
Lorch Family, Shea's, Toronto, Can.
Londons (4), Prospect, Cleveland.
Lucier & Elsworth, Orpheum, Jacksonville, Fla.; Bijou, Savannah, Ga., 20-25.
Luther, M. H., "The Candy Girl" Co.
Lydell & Butterworth, Orpheum, New Orleans.

Dr. Chas. & Anna Lyndon
ENJOYING A WELL EARNED VACATION AT HOMEWORTH, OHIO

Lynch & Zeller, Chase's, Washington.
Lyons & Yosco, Hip., Cleveland.
Marimba Band, Hip., London, Eng., 13-March 4.
Marshall & Anderson, "McFadden's Flats" Co.
Maguire, H. S., & "Mascot," San Antonio, Tex., indefinite.

BLANCHE MARTIN
PRINCIPAL WOMAN
Ducklings Co. TROCADERO, Phila.

Martin, Dave & Percie, Majestic, Columbus, Ga.
Mack & Walker, G. O. H., Pittsburg; Poli's, Springfield, Mass., 20-25.
Marr & Evans, Irwin's Big Show.
Mardo & Hunter, Cozy Corner Girls Co.
Malvolio, Bijou, Bkln., 16-18.
Mayo, Harry, National, N. Y. C., 16-18.

MAC RAE & LEVERING
COMEDY CYCLISTS
Cozy Corner Girls. COLUMBIA, Boston

Mann, Sam, & Co., 5th Ave., N. Y. C.
Madcaps, English (8), Manhattan O. H., N. Y. C.
Markers & Co., Cook's, Northampton, Mass.
Mason & Keeler, G. O. H., Indianapolis.
Mahoney, Tom, Proctor's, Newark, N. J.
Maher, Mrs. Peter, & Peter Jr., Family, Detroit.
Marron & Heins, Francais, Montreal, Can.
Marshall Bros., Orphium, Mansfield, O.

MARSEILLES
PUZZLE IN BLACK AND WHITE
PROCTOR'S, Newark, N. J.

Mann, Ted, Crystal, Frankfort, Ind.
Maximo, Poli's, Wilkes-Barre, Pa.
Mack & Orth, Temple, Hamilton, Can.
May Sisters, Orpheum, Cincinnati.
Mann & Costeler, Greenwald, New Orleans, La.
Manley & Sterling, Temple, Grand Rapids, Mich.
Marshalls, The, Victoria, Rochester.
Mantell & Nelson, G. O. H., Bkln.
Mack, Andrew, Orpheum, Bkln.
Matthews & Rees, Princess, St. Louis.
Macart & Bradford, Poli's, New Haven, Conn.

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Perm. Add., 471 60th St., Brooklyn, N. Y.

McAvoy, Dan F., "Millionaire Kid" Co.
McKay & Cantwell, Grand, Evansville, Ind.; Orpheum, Memphis, Tenn., 20-25.
McGarry & McGarry, Pennant Winners Co.

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McGee, Joe B., G. O. H., Pittsburg.
McDonald, May, Yorkville, N. Y. C., 16-18.
McConnell & Simpson, Victoria, N. Y. C.
McIntyre & Heath, Manhattan O. H., N. Y. C.
McGrath & Yoeman, Bijou, Quincy, Ill.
McIntyre, & Franklin Twins, Olympia, Lynn, Mass.
McNally & Stewart, World, Whitehall, N. Y.
McDonough, Sadie, Congress, Portland, Me.
McGee, Mr. & Mrs. Jack, New Portland, Portland, Me.
McCullough, Carl, Unique, Minneapolis.
McCormick & Irving, Miles, Minneapolis.
McGreevey, Mr. & Mrs. Jack, Temple, Detroit.
McAllery Marvels, Poli's, Springfield, Mass.
McBride & Tierney, American, Cincinnati.
McVeigh, Barton & Co., Casino, Washington, D. C.
McDowell, John & Alice, Majestic, Harrisburg, Pa.
McWaters & Tyson, G. O. H., Bkln.
McLean, Jack, Princess, St. Louis.
McCoy, Colonial, St. Louis.
McGreevy & Wilson, Novelty, St. Louis.
McEldowney, Walter, Orpheum, Altoona, Pa.
McKay, Jock, Young's, Atlantic City, N. J.
Merrill Bros., Guy Bros.' Minstrels.
Merritt, Hal, 5th Ave., N. Y. C.
Merriam, Billy & Eva, Hugh's Comedians.
Melody Monarchs, The, Poli's, Bridgeport, Conn.; Poli's, Springfield, Mass., 20-25.
Meyers, Warren & Lyons, Majestic, Chicago.
Merkel, Emil, Pantages', Vancouver, B. C.
Melbourne, Majestic, Detroit.
Merrill, Sebastian, & Co., Poli's, Springfield, Mass.
Melodious Four, American, Cincinnati.
Meek Trio, Palace, Boston.
Mercantonis (3), Shea's, Buffalo, N. Y.
Millman Trio, Apollo, Konigsberg, Prussia, 16-28; Hansa, Hamburg, Germany, March 1-31.

AL. WHITE Presents the
MELODY MONARCHS
Feb. 13, POLI'S, Bridgeport

Milton, Frank, & De Long Sisters, Poli's, Bridgeport, Conn.; Keith's, Boston, 20-25.
Miller, Helen, Passing Parade Co.
Milch Sisters, G. O. H., Indianapolis.
Millers (4), Nixon, Phila.
Millman, Bird, Orpheum, Portland, Ore.
Miles, Homer, & Co., Poli's, Hartford, Conn.

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Featured with ROSE SYDELL'S CO.
MURRAY HILL, New York

Miller, Winston, American, Cincinnati.
Mitchell & Willard, American, Cincinnati.
Mintz & Palmer, Star, Chicago; Julian, Chicago, 20-25.
Minar, Mina, Orpheum, Bkln.
Morette Sisters, Orpheum, Peoria, Ill.; Majestic, Kalamazoo, Mich., 20-25.
Morton, West & Morton, Idle Hour, Grand Rapids, Mich., 16-18.
Morie & Scome, Empire, Calgary, Can.; Pantages', Spokane, Wash., 20-25.
Morris & Kramer, 7th Ave., N. Y. C., 16-18.
Morrison, James, & Co., Olympia, Lynn, Mass.
Morrisini, Stella, Auditorium, Lynn, Mass.

Caryl Monroe
COUNTRY BLOSSOM

Morgan & Chester, Central Sq., Lynn, Mass.
Morton & Moore, Lyric, Dayton, O.
Monroe & Mack, Empress, Milwaukee.
Morgan, Bruce, Empress, Milwaukee.
Mordaunt, Hal, O. H., Augusta, Me., 16-18.
Monarch Comdy Four, Court, Newark, N. J., 16-18.
Morton, James J. Orpheum, Vancouver, B. C.
Momo Arabs, Francais, Montreal, Can.
Moore, George Austin, Orpheum, Memphis, Tenn.
Montague, Marceline, Temple, Grand Rapids, Mich.
Morin, Majestic, Washington, D. C.
Morton Sisters, Majestic, Washington, D. C.
Moore, Pony, & Dancing Davy, Hopkins', Louisville, Ky.
Morrell, Frank, Columbia, St. Louis.
Montgomery & Moore, Princess, St. Louis.
Morrow, Wm., & Co., Princess, St. Louis.
Moffett & Claire, Poli's, New Haven, Conn.
Moscrop Sisters, Savoy, Fall River, Mass.
Montgomery, Marshall, Poli's, Scranton, Pa.
Murphy & Andrews, Comique, Lynn, Mass.
Murray, Marion, & Co., Keith's, Phila.
Murray & Hamilton, Orpheum, Vancouver, B. C.
Murphy & Daly, New Robinson, Cincinnati.
Mueller & Mueller, Empress, Cincinnati.
Murdock & Watson, Greenwald, New Orleans, La.
Murati, Tokio, Greenwald, New Orleans, La.
Murray, Pete, A. & S., Boston.
Murrays, The, A. & S., Boston.
Murray & Lane, Temple, Rochester.
Murphy, Nichols, & Co., Orpheum, Omaha, Neb.
Musikal Girls (5), Keith's, Providence, R. I.
Mullen & Corelli, Greenpoint, Bkln.

MYSTERIOUS MACK
KING OF ESCAPE ARTISTS
EDWIN C. DALE, Mgr. Care of CLIPPER
IN VAUDEVILLE

Myers & Perry, Lyric, Hoboken, N. J., 16-18.
Nasmyth, Billy, Idle Hour, Waynesboro, Ga., indefinite.
Nagel, George, Columbia, Bkln., 16-18.
Nash, May, Lyric, Hoboken, N. J., 16-18.
Nazarro, Nat (4), Empress, Milwaukee.
Navas, The, Majestic, Milwaukee.

JOHNNY NALON
Electric Musical Act
BOOKED SOLID UNITED TIME

Nalon, Johnny, Bijou, Bridgeport, Conn.; Bijou, Springfield, Mass., 20-22.
Nawn, Tom, & Co., Bronx, N. Y. C.
Nelser, Henry, Field's Minstrels.
Newton, Billy S., Miss New York Jr. Co.
Nederwald's Monkeys, Hip., N. Y. C.
Nelson & Nelson, Comique, Lynn, Mass.
Nevins & Ellwood, Orpheum, Kansas City.
Neilson's Aerial Ballet, Bowdoin Sq., Boston.
Neapolitans, The, Mary Anderson, Louisville, Ky.

3 Nevaros
GRAND OPERA HOUSE, Pittsburg, Pa.

Nichols-Nelson Troupe, Majestic, Paterson, N. J.; Palace, Hazleton, Pa., 20-25.
Nightons (4), Hip., N. Y. C.
"Night On the Bowery, A," Lincoln Sq., N. Y. C., 16-18.
Nichols Sisters, Auditorium, Lynn, Mass.
Nichols & Smith, Empire, Milwaukee.
"Night in a Turkish Bath, A," Majestic, Chicago.
Nichols, Nellie, Chase's, Washington, D. C.
Niblo's Birds, Keith's, Providence, R. I.
Norton Sisters, Grand Street, N. Y. C., 16-18.
Norton, Ned, Yorkville, N. Y. C., 16-18.
Norman, Dainty, Wm. Penn, Phila.
Norwood, Adelaide, Orpheum, Montreal, Can.
Normans, Juggling, Empress, Kansas City.
Norman, Mary, G. O. H., Pittsburg.
Nugent, J. C., & Co., Temple, Detroit; Temple, Rochester, 20-25.

"MIGHTY OAKS"
with his Hundred Dollar Challenge
Crazy Jacket Escape.
Home address, P. O. BOX 216, OSHKOSH, WIS.

Ober, Camille, Columbia, Cincinnati.
O'Connor Sisters (6), Poli's, Hartford, Conn.
O'Clare & McDonald, American, Omaha, Neb., 20-25
Oliver & Rogers, G. O. H., Bkln.
Olivas (7), Palace, Boston.
Old Home Choir, Victoria, Wheeling, W. Va.

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THE BRILLIANT JUGGLING ARTIST.
Booked solid till May, 1911.

Oliver, Clarence, Majestic, Little Rock, Ark., 20-25.
Olivetti Troubadours, Bijou, Bkln., 16-18.
"Old Soldier Fiddlers," Majestic, Chicago.
Olly, Marietta, & Co., Orpheum, Cincinnati.
O'Neill Trio, Victoria, Wheeling, W. Va.
O'Neill & Lewis, Nixon, Phila.
Onaip, Poli's, Wilkes-Barre, Pa.
Onlaw Troupe, Orpheum, Kansas City.
"Operatic Festival, The," Hip., Cleveland.
Ortegas, The, Bijou, Quincy, Ill.
Orville & Frank, Central Sq., Lynn, Mass.
Orpheum Quartette, Delmar, St. Louis.
Otto & Cortel, Columbus, Columbus, O.
Otis, Elita Proctor, & Co., Keith's, Providence, R. I.
Oxley Troupe, Harwick, Mass.
Owen, Chas., Colonial, Indianapolis.
Ozavs, The, Savoy, Atlantic City, N. J.
Paul, Dottie S., Rollickers Co.

Lee Parmalee
PANTOMIME EQUILIBRIST
With ROY FOX MINSTRELS.

Patty Bros., Hip., N. Y. C.
"Paris by Night," Sun, Springfield, O.
Patton, Wm. B., & Co., Bijou, Phila.
Pandur, Bobby, & Co., Orpheum, Vancouver, B. C.
Palfrey & Barton, Orpheum, Memphis, Tenn.

PAULINETTI AND PIQUO
The Comedy Act of the Season
UNITED TIME.

Patrice & Co., Empress, Cincinnati.
Paster Trio, G. O. H., Bkln.
Peters, Hazel L., Savoy, Flint, Mich., indefinite.
Pearson & Garfield, World, Geneva, N. Y.; Arcade, Niagara Falls, 20-22.
Perea, Lupita, Victoria, N. Y. C.
Pederson Bros., Orpheum, Montreal, Can.
Penaud, Lena, Palace, Boston.
Peterson, Fritz, A. & S., Boston.
Phillips, Joe, Queens of Jardin de Paris Co.
Phillips, Goff, Mary Anderson, Louisville, Ky.
Pierce, Ben, Grand Street, N. Y. C., 16-18.
Power's Elephants, Hip., N. Y. C.

J. C. POPE and UNO
THE DOG WITH THE HUMAN MIND

"Police Inspector, The," Orpheum, Memphis, Tenn.
Poloff Sisters, Lyric, Athens, Ga.
Prosit Trio, Grand, Victoria, B. C.; Majestic, Tacoma, Wash., 20-25.

Primrose Four
1000 lbs. of Harmony
GREENPOINT THEATRE, Brooklyn, N. Y.

Purvis, James, Midnight Maidens Co.
Pusey & Ragland, Poli's, Springfield, Mass.
Quigg & Nickerson, "Follies of 1910" Co.
Quinn & Mitchell, Majestic, Chicago.
Quinlan & Richards, Colonial, Norfolk, Va.
Rajan, John, Auditorium, Cincinnati.
Rawls & Von Kaufman, Empress, San Fran., Cal., 20-25.

Clara Raymond
COMEDIENNE—LEADING WOMAN
Moulin Rouge Co. PATERSON, Jersey City

Ramsay, Dan's, Harmonists, Montpelier, Vt.
Ranf, Claude, Empress, Milwaukee; Unique, Minneapolis, 20-25.
Raye, Eddie, Hickman-Bessey Co.

LIZZIE B. RAYMOND
With MIDNIGHT MAIDENS

Raymond, Maud, Victoria, N. Y. C.
Randall, Carl, Poli's, Springfield, Mass.
Ray, Ethel, O. H., Stratford, Can.

Randolph & Lotman, American, Cincinnati.
Rameses, Orpheum, New Orleans, La.
Rayno, Al., Dogs, Temple, Rochester.
Raymond & Caverly, Orpheum, Bkln.
Raymond, Ruby, Hip., Cleveland.
Ravens (3), Manhattan O. H., N. Y. C.
Reilly & Bryan, "Peck's Bad Boy" Co.
Reed Bros., Orpheum, San Fran., Cal.; Orpheum, Oakland, 20-25.
Reynolds & Donegan, Orpheum, Budapest, Hungary, March 1-31.
Reed & Hadley, Star Show Girls Co.
Reynolds & Miller, Colonial, Indianapolis.
Remarks (2), Park, Phila.
Reynard, Ed. F., Poli's, Hartford, Conn.
Renee, Mlle., Orpheum, New Orleans, La.
Reffner & Coos, Hopkins', Louisville, Ky.
Reno, Will & May, Majestic, Iola, Kan.
Redfield, Reta, Maryland, Baltimore.
Redding, Francesca, & Co., New Baltimore.
Reno, Geo. B., Columbia, N. Y. C.
Rexos, The, Colonial, N. Y. C.
Richards, Great, Auditorium, Lynn, Mass.; Empire, Fitchfield, 20-25.
Rice, Sully & Scott, Maryland, Baltimore; Chase's, Washington, D. C., 20-25.
Rianos (4), Columbia, Cincinnati; Grand, Evansville, Ind., 20-25.
Ritchie, Billy, "Happy Days in Georgia" Co.
Rivoli, American, N. Y. C.
Ricker, Bessie, Majestic, Milwaukee.
Ripley, Tom, Nelson, Springfield, Mass., 16-18.

MICHAEL RICHARDINI TROUPE
RICHARD PITROT, Agt.

Richman, McKee, & Co., Majestic, Washington, D. C.
Rippel, Jack & Nellie, Arcade, Sault Ste. Marie, Can.
Rice, Fanny, Alhambra, N. Y. C.
Ritchie, Adele, Fulton, Bkln.
Rialto, Mlle., Prospect, Cleveland.
Rosaire & Doretto, Hanlon's "Superba" Co.

ROBISON and LE FAVOR
In "BARRELS OF FUN"

Ross & Ashton, National, N. Y. C., 16-18.
Rose, Baby & Anna, Savoy, Springfield, O.
Rocamora, Suzanne, Majestic, Chicago.
Robledillo, Shea's, Toronto, Can.
Ross & Green, Hip., Utica, N. Y.
Rock & Fulton, Temple, Detroit.
Rogers, Will, Temple, Detroit.
Roma Duo, Family, Detroit.

ROSALIE
Star Show Girls. Miner's 8th Ave., N. Y.

Root & White, Nelson, Springfield, Mass., 16-18.
Roberty Dancers, Orpheum, Cincinnati.
Rose & Ellis, Temple, Grand Rapids, Mich.
Rogers & St. Clair, Casino, Washington, D. C.
Rogers, Frank, Orpheum, Los Angeles, Cal.
Roscoe & Sims, Empire, Grove City, Pa., 16-18; Photoplay, Meadville, 19-21.
Rogers, Hoppe & Co., G. O. H., Bkln.
Roberti's Animals, Young's, Atlantic City, N. J.
Roses (2), Grand, Cleveland.
Rooney & Bent, Poli's, Scranton, Pa.
Romano Bros., Washington, Bay City, Mich.
Robertus & Dog, Academy, Buffalo, N. Y.
Russell, Nick & Lida, Dreamland, Mobile, Ala.; Majestic, Birmingham, 20-25.
Rutledge, Frank, & Co., Garrick, Norristown, Pa.
Russell & Smith's Minstrels, G. O. H., Pittsburg.
Rutan's Song Birds, Bijou, Piqua, O.
Rush Ling Toy, Novelty, Topeka, Kan.; Folly, Oklahoma City, 20-25.
Rucker, John, Jones', Bkln., 16-18.

THE 3 RUBES
BOWERS, WALTERS and CROOKER
ORPHEUM, Lincoln, Neb., 13-18

Russells, Flying, Lyric, Hoboken, N. J., 16-18.
Russell, Norton, Unique, Minneapolis.
Ryan-Richfield Co., Temple, Detroit, 20-25.
Sampsel & Reilly, Grand, Knoxville, Tenn.; Majestic, Charleston, S. C., 20-25.
Sanford, Jere, Majestic, Butte, Mont.; Washington, Spokane, Wash., 20-25.
Sayles, Chick, Temple, Hamilton, Can.
Sacho & Vallin, Howard, Boston.
Sandberg & Lee, G. O. H., Pittsburg.
Satsudas (5), Orpheum, Omaha, Neb.
Sanford, Harry, Van Buren, Bkln.
Schichtler's Manikins, Keith's, Phila.
Schooler, David, Orpheum, Vancouver, B. C.
Scott, Agnes, & Co., Temple, Hamilton, Can.
Schrode & Mulvey, Hudson, Union Hill, N. J.

SELBINI & GROVINI
Novelty Surprises. Washington Society Girls
LAFAYETTE, Buffalo

Semon, Chas. F., Hudson, Union Hill, N. J.
Sears, Gladys, Jardin de Paris Girls Co.
Selverettes, The, Howard, Boston.

PAUL SELDOMS
Creator of Living Marbles
KEITH'S, Boston, Feb, 20-25

Sherman, De Forest & Co., Empress, San Fran., Cal., 20-25.
Shelley & Mack, Markles' New Show Boat.
Shields & Rogers, Lyric, Dayton, O.
Shaws, Aerial, Pantages', Vancouver, B. C.
Sherwood, Millard, & Co., Victoria, Baltimore.
Shaw, Lillian, Hip., Cleveland.
Shriner & Wills, Prospect, Cleveland.
Siddons & Earle, O. H., Attleboro, Mass.; Bullock's, Providence, R. I., 20-25.
Simon, Gardner & Co., Manhattan O. H., N. Y. C.
Sir General, Olympia, Lynn, Mass.
Simon, Jack, Empress, Cincinnati.
Singer, Fred, Columbia, St. Louis.
Sitt, C. A., Novelty, St. Louis.
Smith & Brown, Grand St., N. Y. C., 16-18.

THIRD SEASON
LARRY SMITH and MAMIE CHAMPION
WASHINGTON SOCIETY GIRLS.
This week, LAFAYETTE, Buffalo

Smith & Hartman, Bronx, N. Y. C.
Somers & Storke, Majestic, Houston, Tex.
Southern Girls (4), Prospect, N. Y. C., 16-18.
Splissell Bros. & Co., Majestic, Milwaukee; Haymarket, Chicago, 20-25.
Spellman's Bears, Hip., N. Y. C.
Spellmeyer & Middleton Co., Crystal, Milwaukee.
Sprague & McNeece, Liberty, Phila.
Sperling & Bayo, Howard, Boston.
Spessardy's Bears, Palace, Boston.
Spadoni, Paul, Orpheum, Bkln.
Spears, Bert & Emma, Orpheum, Altoona, Pa.
Stevens, Max, Guy Stock Co.
Stanton & Kluting, "Brown From Missouri" Co.
Stewarts, Musical, Star Show Girls Co.
Stevens, Pearl, Majestic, Birmingham, Ala.; Majestic, Mobile, 20-25.

STEPP, MEHLINGER & KING
Vaudeville's Cleverest Entertainers
FIFTH AVENUE THEATRE, N. Y., Feb 13-18

Steppers, Stylish (6), Maryland, Baltimore.
Strolling Players, The, Auditorium, Lynn, Mass.
Stone, Ed., & Co., Jefferson, Portland, Me.
"Star Band, The," Liberty, Phila.
St. Claire, Fay, Majestic, Little Rock, Ark.
Stanley & Norton, Majestic, Chicago.

CHAS. J. STINE
FEATURED IN PHOTO SHOP
ALHAMBRA, New York, 13-18

Strength Bros., Temple, Detroit.
St. Gothard Trio, Family, Detroit.
Sterling, Kitty N., Victoria, Wheeling, W. Va.
Stanleys, The, New, Baltimore.
Stanley, Edmond, & Co., Poli's, Scranton, Pa.
Sully & Phelps, Marks Bros.' Co.
Sully & Laursen, Bijou, Bay City, Mich.
Swiss, Ed., Family, Detroit.
"Swat Milligan," Chase's, Washington, D. C.
Symonds, Jack, Cooks', Northampton, Mass.
Sylvester & Vance, Main Street, Peoria, Ill.
Taylor, Mae, Majestic, Cedar Rapids, Ia.; Fort Dodge, 20-25.
Tambo & Tambo, Alhambra, Manchester, Eng., 20-25; Empire, Sheffield, 28-4; Empire, Bradford, 6-11.

TAMBO AND TAMBO
TAMBOURINE SPINNERS
MOSS-STOLL TOUR, England, indefinite

Tasmanian-Van Dieman Troupe, Keith's, Columbus, O.; Shea's, Buffalo, N. Y., 20-25.
Tallman, Great, Fulton, Bkln.
Tanguay, Eva, Colonial, N. Y. C.
Tenney & Allen, Klark-Urban Co.
Teddy, Alice, Gaiety, St. Paul.
Tegge & Daniels, Victoria, Wheeling, W. Va.

ALICE TEDDY
THE ROLLER SKATING BEAR. 20 MINUTE ACT. Full Stage. Address GEORGE B. CRAPSEY, Richardson Skate Co., Chicago, Ill.

Tempest & Sunshine, Keith's, Boston.
Tendeleva, Madame, Majestic, St. Paul.
Thornton, Geo. A., Bowery Burlesquers.
Thornburg, Sam, & Co., Bijou, Bangor, Me.
Thompson, W. L., & Co., Lubin's, Baltimore.
Thurber & Madison, Majestic, Milwaukee.
Thomas, T. F., & Co., Hub, Boston.
Thomas, Mr. & Mrs., Academy, Buffalo, N. Y.
Thalero's Circus, Shea's, Buffalo, N. Y.
Tivoli Quartette, Griswald Cafe, Detroit, indefinite.
Tilton, Lucille, Lyric, Lima, O.
Tighe, Harry L., & Co., Temple, Rochester.
Torleys, The, Airdome, Chattanooga, Tenn.; Grand, Knoxville, 20-25.
Torcat & Flor d'Aliza, Majestic, Chattanooga, Tenn., 23-25.
Tod Noda, The, 7th Ave., N. Y. C., 16-18.
"Top o' th' World Dancers," Columbia, Cincinnati.
Tojetti, Family, Buffalo, N. Y.
Troupers (3), Imperial, Fort Worth, Tex.
Trovello, Unique, Minneapolis.
Tremaine, J. C., & Co., Francais, Montreal, Can.

Originator Scenic Ventriloquil Acts
TROVELLO
And THE LITTLE CHAUFFEUR

Trevett Quartette, 5th Ave., Nashville, Tenn.; Majestic, Chattanooga, 20-25.
Travis, Roland, & Co., Priscilla, Cleveland.
Tsuda, Harry, Lyric, Dayton, O.
Turner & Powell, "Joshua Simpkins" Co.
Tuxedo Comedy Four, Scenic Temple, Malden, Mass.
Tucker, Al., Francais, Montreal, Can.
Tuscano Bros., Temple, Hamilton, Can.
Turner & De Armo, Victoria, Wheeling, W. Va.
Twin City Quartette, Washington, Bay City, Mich.
Ussems (4), 5th Ave., N. Y. C.
U. S. A. Boys, Howard, Boston.
Urma, Hetty, Savoy, Atlantic City, N. J.
Usher, Claude & Fannie, Greenpoint, Bkln.
Unholz Bros., Folly, Bkln.
Vages, The, Mission, Salt Lake City, 20-25.
Vallecita's Leopards, Orpheum, Oakland, Cal., 13-25.
Valdos, The, Columbia, Bkln., 16-18.
Van Bros., Majestic, Milwaukee.
Vander Koors, The, Orpheum, Montreal, Can.
Vassar Girls (8), Empress, Cincinnati.
Vagrants (3), Chase's, Washington, D. C.
Van, Billy B., & Beaumont Sisters, Temple, Rochester.
Valentine & Bell, Orpheum, Altoona, Pa.
Valveno & Tresk, Young's, Atlantic City, N. J.
Vernice & Bear, Victoria, Wheeling, W. Va.
Vernon & Mullan, Van Buren, Bkln.
Vincent, Archie, Fads & Follies Co.
Village Choir, Colonial, Lawrence, Mass.
Vittoria & Georgetta, Columbia, St. Louis.
Violinski, American, N. Y. C.
Von Serley Sisters, Marathon Girls Co.
Voelker, Mr. & Mrs., Colonial, Lawrence, Mass.
Wayne Sisters, Watson's Big Show.
Warner, Harry E., Rollickers Co.
Watson, Kate, Orpheum, Champaign, Ill., 16-18.
Walsh, Lynch & Co., Shea's, Buffalo, N. Y.; Temple, Hamilton, Can., 20-25.
Walker & Sturm, Unique, Minneapolis; Empress, Duluth, 20-25.
Ward & Lanscar, White's Gaiety Girls Co.
Wallace, Mr. & Mrs., Yorkville, N. Y. C., 16-18.
"Watermelon Girls, The," Yorkville, N. Y. C., 16-18.

THE ORIGINAL
BILLY WATSON
BEEF TRUST ROUTE, or 1402 B'way, N. Y. C.

Walls & Mack, Savoy, Springfield, O.
Waters & Harrison, Empress, Milwaukee.
Ward, Fred, Bijou, Phila.
Warren, Al., G. O. H., Pittston, Pa.
Wainwright, Wm. H., G. O. H., Allentown, Pa.
Wallace & Chapman, Shubert, Utica, N. Y.
Washburn, Rose, Francais, Montreal, Can.
Washer Bros., Girard, Phila.; Hip., Reading, Pa., 20-25.
Ward, May, Casino, Washington, D. C.
Walters & Violette, Palace, Boston.
Wangdoodle Comedy Four, Howard, Boston.
Warrens, The, A. & S., Boston.
Ward & Cullen, Orpheum, Bkln.
Waram, Percy, & Co., Savoy, Fall River, Mass.
Warren, Edward, Priscilla, Cleveland.
Walton Bros., Family, Buffalo, N. Y.
Warren, Winnie, American, N. Y. C.
Wells, Mr. & Mrs. Wm. J., Grand, Mt. Olive, Ill.; O. H., Hillsboro, 20-25.
West, Harrison, Trio, Orphium, Lima, O.
Welch, Mealy & Montrose, Orpheum, San Fran., Cal., 20-25.

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117 TULSE HILL, LONDON, ENG.

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Welch, Ben, G. O. H., Indianapolis.

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VIA **New Jersey Central**
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Ten Minutes of the Hour
From 23d St., 6.50 A. M. to 5.50 P. M.
OTHER TRAINS
7.50, 8.50, 9.50, 11.50 P. M.
Consult P. W. HEROY, E. P. Agt.
1440 BROADWAY

Weip & Cassini, Liberty, Phila.
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Weston & Lynch, Temple, Hamilton, Can.
Weston, Lightring, Majestic, Washington, D. C.
Wentworth, Vesta & Teddy, Keith's, Boston; Chase's, Washington, D. C., 20-25.
Wells, Billy K., Washington, Bay City, Mich.
Whipple, Waldo, George Sidney Co.
Whitesides, Ethel, Poli's, Bridgeport, Conn.
Wheeler & Goldie, Columbia, Ashland, Ky.
Whitely & Bell, Victoria, Phila.
Whistler, Edna, Main Street, Peoria, Ill.
Whitehead & Grierson, Orpheum, Vancouver, B. C.
White, "Doc," Temple, Detroit.
White & Stuart, Orpheum, Los Angeles, Cal.
Whitman & Davis, Orpheum, Altoona, Pa.
Winters, Babe, Empire, Springfield, Ill.
Willison, Herbert, Field's Minstrels.
Window, Muriel, 7th Ave., N. Y. C., 16-18.
Williams & Segal, Auditorium, Lynn, Mass.
Wise, Billy, Colonial, Indianapolis.
Wilson Bros., Orpheum, So. Bend, Ind.; Grand, Chicago, 20-25.
Williams, Gus, Congress, Portland, Me.
Wilson & Doyle, Empress, Kansas City.
Wills & Hassan, Hudson, Union Hill, N. J.
Willard's "Temple of Music," Orphium, Lima, O.
Winkler-Kress Trio, Prospect, N. Y. C., 16-18.
Wills, Nat M., Maryland, Baltimore.
Williams, Chinese Johnny, Victoria, Baltimore.
Wild, Jolly, & Co., G. O. H., Pittsburg.
Wilder, Marshall P., Keith's, Providence, R. I.
Wilbur, Gladys, Folly, Bkln.
Woods-Ralton & Co., Hueck's, Cincinnati; Globe, Chicago, 20-25.
Woods Bros., Vanity Fair Co.
Woodward, V. P., Majestic, Jacksonville, Fla.; Jefferson, St. Augustine, Fla., 20-25.
World & Kingston, Keith's, Providence, R. I., 20-25.
Worthlys, The, Victoria, N. Y. C.
Woodward, Miles, Minneapolis.
Woods & Green, Princess, St. Louis.
Work & Ower, Orpheum, Omaha, Neb.
Woods & Woods Trio, Keith's, Providence, R. I.
Wright, Fred Jr., & Co., American, N. Y. C.
Wright, Fredrick E., & Co., New Portland, Portland, Me.
Wright & Dietrich, Shea's, Toronto, Can.
Wulff & Waldorff, Orpheum, Los Angeles, Cal.
Wynn & Jennings, Orpheum, Memphis, Tenn.
Yamamoto Bros., Grand Street, N. Y. C., 16-18.
Yates, Mayme, Priscilla, Cleveland.
Yerxa & Adele, Orpheum, Portland, Ore.
Young, Ollie & April, Greenpoint, Bkln.; Bronx, N. Y. C., 20-25.
Youngers, The, Starland, Saskatoon, Can.; Bijou, Prince Albert, 20-25.
Yorke & Adams, Columbia, Cincinnati.
Young Bros. & Veronica, Bijou Dream, New Haven, Conn., 16-18.
Yvette, Poli's, Hartford, Conn.
Zelaya, C. E., Miles, Minneapolis.
Ziska & Saunders, Savoy, Atlantic City, N. J.
Zimmerman, Tony, Van Buren, Bkln.

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that had steel corners, steel rails, steel dowels, steel handle loops and every other fitting of steel, and was covered with vulcanized hard fibre, lined with fibre and bound with vulcanized hard fibre, wouldn't you wonder why you used the heavy, old-fashioned, canvas-covered wood trunk as long as you did—and wouldn't you be anxious to get up-to-date?

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OUT OF TOWN NEWS

St. Louis, Mo.—Olympic (P. Short, mgr.) "The Old Town" Feb. 12-18.

CENTURY (P. Short, mgr.)—Imperial Russian Court Balalaika Orchestra 12-18.

SHUBERT (Melville Stotiz, mgr.)—"Tillie's Nightmare" 12-18.

GARRICK (Harry Buckley, mgr.)—"Green Stockings" 12-18.

AMERICAN (Jno. G. Fleming, mgr.)—"St. Elmo" 12-18.

IMPERIAL (D. E. Russell, mgr.)—"Lottie, the Poor Saleslady" 12-18.

HAVLIN (Harry Wallace, mgr.)—"The Queen of the Highway" 12-19.

GAYETY (Frank Hawley, mgr.)—The Queens of the Moulin Rouge 12-18.

STANDARD (Leo Reichenbach, mgr.)—The Tiger Lilies 12-18.

COLUMBIA (Frank Tate, mgr.)—Week of 13: Annette Kellermann, Maurice Freeman and company, Miss A'Yoe, the Hopkins Sisters, Frank Morrell, Will H. Armstrong and company, Fred Singer, and Vittorio and Georgetto.

PRINCESS (Dan Fishell, mgr.)—Week of 13: Billy Montgomery and Florence Moore, William Morrow and company, John and May Burken, Jack McLean, Woods and Green, Jack Goldie, and Matthews and Reese.

COLONIAL (Mack Bros., mgrs.)—Week of 12: "The Two Orphans." McCoy, the Mystic, is the vaudeville attraction.

NOVELTY (Jno. L. Sweeney, mgr.)—Week of 12: Kelly and Kelly, McCreevy and Wilson, Dunlap and Folk, C. A. Sitt, Forth Bros., and Beatrice Harlowe.

DELMAR (E. H. Pipe, mgr.)—Week of 13: Davis and Payne, Orpheum Quartette, Novelty Musical Comedy Company.

Kansas City, Mo.—Willis Wood (O. D. Woodward, mgr.) this week, Della Fox, in "Delightful Dolly; next week, Francis Wilson, in "The Bachelor's Baby."

SHUBERT (Earl Steward, mgr.)—This week, Nazimova, in "Little Eyolf," "The Doll's House" and "Comtess Coquette."

GRAND (Hudson & Judah, mgrs.)—This week, "Girls;" next week, "Newlyweds."

ORPHEUM (Martin Lehman, mgr.)—This week: Hymack, the Musical Cuttys, Bert Coote and company, Cook and Lawrence, Jewell's manikins, Gus Onlaw Trio, and Nevins and Elwood.

GILLIS (E. S. Brigham, mgr.)—This week "The Minister's Sweetheart," and next week, "Queen of the Highway."

EMPRESS (Dan McCoy, mgr.)—This week: Hallen and Fuller, the Bonhair Troupe, the Juggling Normans, Kate Fowler, Wilson and Doyle, Will Lacy, and Barrett and Earle.

CENTURY (Jos. Donegan, mgr.)—This week the Girls from Dixie. Next week, the Merry Maidens.

GAYETY (Burt McPhail, mgr.)—This week Jack Singer's Serenaders. Next week, the Jardin de Paris.

AUDITORIUM (Lawrence Lehman, mgr.)—Last week the stock company produced "Michael Strogoff" in good style. The company closes this week.

SLEEPERS! I HAD the BIGGEST SELLING "HIT" in 1910, "MEET ME TO-NIGHT IN DREAMLAND."
I ALREADY HAVE THE "BIGGEST" for 1911, "SOME OF THESE DAYS"---When will you WAKE UP and SING "REAL" SONGS?

"SOME OF THESE DAYS"

REMEMBER--The WILL ROSSITER SONG "HITS" BRING "GOOD LUCK" to ALL WHO USE THEM

"MEET ME TO-NIGHT IN DREAMLAND"

By BETH SLATER WHITSON and LEO FRIEDMAN

This Song has Passed the Million Copy Mark--Still Leading

EVANS LLOYD'S MUSICAL MASTERPIECE
GREATEST QUARTET SONG IN AMERICA

"TWILIGHT"

You want to hear HARRY MAYO put this song "over"

HARRIS and ROBINSON'S NEW BIG "HIT" WINTER SONG--Better Get In on this one NOW!

"LET THOSE SLEIGH BELLS BE OUR WEDDING CHIMES" "A NATURAL HIT" NOT FORCED!

"WON'T YOU TRY TO LOVE" A "CLASSY" LITTLE SONG By Beth Slater Whitson

"SWEETHEART OF MY DREAMS" THE KIND THAT LIVES FOREVER

"HAS ANYBODY GOT A KISS TO SPARE" "NOVELTY AUDIENCE" SONG BY KAHN and LE BOY

"PEEK-A-BOO MISTER MOON" LEE and BESTOR

"YOU AIN'T TALKING TO ME" By SHELTON BROOKS

"YOU GO IN, Mr. FRIEND OF MINE, I'LL STAY OUT HERE"

"EVER LOVIN' SOUTHERN GAL" HEDGES BROS. and JACOBSON'S "NIFTY" "HIT"

"I WANT TO POWDER MY NOSE"

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Experience and wardrobe essential. OTHER USEFUL PEOPLE, WRITE. Address
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AGENT and TWO BILLPOSTERS, MUSICIANS for B. and O., ACTORS that Double Band
State what you can and will do in first letter. GEO. W. AUSTIN, Hopkins, Mo.

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PEOPLE IN ALL LINES
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MRS. C. M. HIGBY, Manager, Grand Opera House, Muskegon, Mich.

"LA MARR-HOLLAND STOCK CO. WANTS
Heavy Man and Leads, Character Woman and Gen Bus., Character Man and Gen. Bus., Comedian with Scripts, to direct, good Singing and Dancing Team. All must do good specialties. Piano Player and Union Carpenter for bits. All good people write, with Specialties. Tell everything in first letter. No big salaries but sure. ROY LA MARR, 2955 Congress St., Chicago, Ill.

WANTED QUICK
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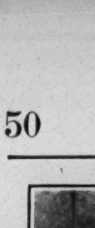

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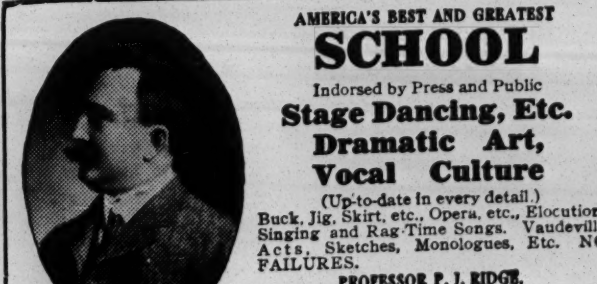

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BY ORA DELL (ONE OF THEM).

There is one thing we girls appreciate above all others, and that is that THE CLIPPER has been, and is, the only paper which has at all times recognized the importance of the chorus girls in burlesque, and has, in its review of the shows, given the names of the girls, and in many cases mentioned their individual work.

With a burlesque show all the work evolves upon sixteen girls, all of whom are in each number, while with a musical company they alternate in eights or sixteens in the various bits. When you figure that with some shows, in the brief time taken for the first part and the burlesque, twelve complete changes are made, barely allowing three and a half minutes for a change of costume from head to foot, you will see that there is not much chance for lounging from the time you enter your dressing room until the curtain drops.

A good chorus girl takes as good care of the manager's wardrobe as she does of that part she has to pay for herself, tights and slippers. The value of proper make-up, with the right blending of the rouge, nicely arranged hair, well manicured hands, cannot be overestimated, as lapses in this direction are easily detected from the front, and a frowsy girl, with improperly fastened or disarranged dress or underclothing spoils the entire effect of the picture. The stage manager should not be obliged to warn a girl more than once in the case of an oversight or accident.

Heaven knows, we girls have our troubles. With eight or ten in a medium sized room, we have to fight for a nail for our clothes and room for the make-up. We do play tricks on one another, such as tying up tights and hiding things, but not enough to hurt or to hold the show.

The inducements offered to join the chorus are good. Twenty per is not so bad, when you can room double, and one does see some of the country, and, if you take the opportunity and don't sleep until 11, you can see all the sights in each city you visit. If you work hard and know a little a chance to lead a number will present itself, and many of us jumped from the chorus into principal positions in a jiffy. The chorus girl contest gives us a chance to show what we are made of. Very often you strike a nice girl for a partner in a sister act, and there are not too many of those acts to prevent your getting a chance in vaudeville.

Managers don't put on the fines as lively as they used to, and as a rule give the girls as much consideration as the principals receive. The girls, in return, make it their business to be on time for rehearsals and performances, and the necessity for fining very seldom turns up. Jumping shows or signing with several shows to stick to the best one obtainable is bad practice nowadays. The girl who does this once is tabbed, and a repetition of the trick is the cue for quitting the wheels. Managers keep well posted on these matters nowadays as to the girls who are likely to disorganize their arrangements and cause them the trouble to scout around for new girls when they are about to open the show. No matter if they use different names, they are soon spotted. In spite of the hard work, we are a happy lot, and opportunities for fun and diversion present themselves often, even on the narrow path. A chorus girl of to-day may be a Broadway star to-morrow. All we have to do is to attend strictly to our own business, while in the theatre, act like ladies on and off, help along the recruits, and don't dress like a freak in public. This goes for the pony as well as for the show girl, for the beef trust as well as for the poultry show. The girl that gets along best in the business is the one that practices steps before the numbers go in, I've often noticed.

Perhaps some day you'll see in big type somewhere the name of the writer. Perhaps not. Time will tell.

ETHEL KIRK

ETHEL KIRK

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MINSTRELSY AS IT WAS AND IS TO-DAY.

BY ONE OF "THE RANK AND FILE,"
BANKS WINTER.

Being requested by THE OLD RELIABLE for some expression of opinion regarding the retrogression of "Minstrelsy," will say (with apologies to several of my ex-managers in the burnt-cork line), minstrel shows commenced on the toboggan when "musical comedies" came into vogue, which opened a new field for our best vocalists. The star actor-managers, flattering themselves "we are the whole show," refused to engage the aforementioned "Canaries" (by which name the vocalists were known in the troupe) at the advanced salaries which they demanded—which was held out to them in the rival field—and accepted. The "minstrel show" was shorn of its most attractive feature for the ladies and general music-loving public. All "old-timers" know, and I hope will bear me out, that the foundation and backbone of a good "minstrel entertainment" is "good singing." When the managers substituted talent at smaller salaries, they virtually "killed the goose that was laying the golden egg," and the public being accustomed to listening to such balladists as David Wambold, Tom Dixon, Chauncey Olcott, Richard Jose, Frank Howard, and others, too numerous to mention, when other material was exploited in their stead, it did not take long for them to realize that they were purchasing the proverbial "pig in a poke," and being deprived of that which they were purchasing (ballad singing) at $1.50 and $2 per, and very naturally repaired to the musical shows and "continuous," where they heard and saw for less money, and the "artists" received more for their efforts than they demanded of their former managers. I do not wish to be misunderstood, or misconstrued, but I will venture the assertion the first live manager who organizes a first class minstrel company with more good balladists and real comedians, will reap a harvest of "the all essential" that would make some of our "big managers" in other lines of the amusement business turn green with envy.

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Over the WESTERN WHEEL.

WILL ROSSITER GOSSIP.

Irene Howley has made her song selection from the Will Rossiter catalogue, and will use "Some of These Days," "Let's Make Love While the Moon Shines," and "Twilight."

Belle Dixon, with the College Girls Co., is receiving praising press notices on her rendition of "Some of These Days."

Harris and Robinson report "Let Those Sleigh Bells Be Our Wedding Chimes" is the hit of their act.

Werden and Guerin, song illustrators, feature "Twilight and "Some of These Days." They also report success with "Let Those Sleigh Bells Be Our Wedding Chimes" and "Sweetheart of My Dreams."

Claude Summers and Helen May Page will use "How'd You Like to Marry Me?" and "Some of These Days."

Wilson and Camby are using "Wedding Bells" (Rag), and find it O. K. for their eccentric buck dancing.

Anna B. Palmer is featuring "Won't You Try To Love Me," a new number, by Beth Slater Whitson.

De Costa and Gillispie find "I'll Be with You, Honey, in Honeysuckle Time," a rousing closing number.

Kollins and Klifton write from Seattle that the new Will Rossiter medley, recently sent to them, is one of the best they have ever played.

Roselle Rose is entertaining audiences with "Some of These Days" and "Let Those Sleigh Bells Be Our Wedding Chimes," and also reports "Peekaboo, Mister Moon" a big hit.

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The One Great Song By Bernie Adler
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Gents ring 1 ct $6.98. 14k Stud 1 ct
C O D. for inspection. Catalog FREE
full line. Patent ring gauge included
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85 N. State St. Chicago

The Apollo Four report a tremendous hit with a repertory of Rossiter songs, chiefly "Let Those Sleigh Bells Be Our Wedding Chimes."

The La-Wa-Na Five are giving great satisfaction with "Peekaboo, Mister Moon" and "Let Those Sleigh Bells Be Our Wedding Chimes."

Marie Dorr has discovered a clever comedy number in "Kelly's Gone to Kingdom Come," and is using it as her introductory number.

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CHAMPLIN INTERVIEWED.

CHAS. K. CHAMPLIN.

Prominent Popular Priced Actor-Manager Discusses Interestingly on the Success of his Attractions.

Among the successful traveling popular priced companies none have caused more comment than Chas. K. Champlin and his associate players. Mr. Champlin does not term his attraction a repertory company, but an "organization of merit. A gathering of clever actors and actresses, presenting sterling renditions of Broadway successes."

In a private interview with Mr. Champlin recently, when asked "What is the secret of your success?" he replied: *"Hard work.* I do not believe there can be any fixed rules for the successful handling of an organization presenting a different play at each performance and playing week stands. However, I have found that if certain methods are adhered to, they greatly assist in bringing about the desired results. Common sense is one's best guide. In the first place, I take great care in arranging my route. I know my towns and cities pretty well. I make a careful study of my patrons' wants, and aim to give them the best. I try to live up to every promise I make. I do not make any ridiculous claims. It is a business proposition with me to give the best entertainment possible for the money, and I realize that to hold patronage year after year I must 'deliver the goods.' In doing this I have won the public's confidence, which is a big essential to success. When my season closes, about the first of May, and my show is stored, I immediately begin selecting my plays for the coming season. In the selection of plays tedious and arduous labor is involved. It takes from two and a half to three hours to read a manuscript through right, and I have had to read as many as sixty plays to decide on nine. Because a dramatic story has an excellent part for me, does not make me select that play. The supporting parts must show corresponding strength, as I must have good parts for my associates, as good opportunities in which to display their talent increases their value to me and gives them an extra incentive to keen and industrious effort. The next step, and far the most difficult, is to secure the acting company to fit the plays. This takes a long time and necessitates a lengthy correspondence of hundreds of letters, for I must have actors who are versatile and can impersonate different characters at every performance for a week, and yet make the production of each play a perfected performance. I have no worry about types, as the actors I engage are artists and can create, by make-up, the types desired, and by the appeal to both eye and ear, get the story across the footlights which takes ability that comes from experience. Many actors shun repertory and stock work because they know it requires versatility, and they are only capable of portraying a certain character. Others do not enter the field because the prices of admission are cheap and they are of the opinion that the salaries must necessarily be cheap. If they only knew. I'll wager to say that I pay my people bigger salaries than eighty per cent. of the one night stands, for I cannot afford to carry cheap people—I would not play to the enormous business I do if I did: Look at all our greatest stars of to-day. Date back to their beginning and you'll find that almost a hundred per cent. of them received their real schooling in repertory or stock companies. Look at the failures of many who call themselves stars (?) and you'll find that they have not 'gone through the mill.' Some managers in launching a new production will select a number of 'types' for their plays, and drill them for weeks. The plays open. The newspapers and public speak of them as 'only fair.' There's something wrong. What is it? It's the 'types.' They look the parts and apparently read the lines all right, but in reality it's their inexperience, their incapability to put across the footlights the necessary strength, the magnetism that is required to make the parts stand out. Give the same parts to real, experienced repertory actors, with one-quarter the rehearsals required by 'types,' and if the play has any merit in itself, it will be brought out much stronger, and the chances are it will be a success instead of a failure. After I have engaged my plays and people, then comes the building and painting of new scenery for each play, and the getting together of the mechanical and electrical effects. I have four men employed all Summer, under my direction, at my home in Red Bank, N. J., where my attractions are equipped with the very best of everything, at an outlay of several thousands of dollars. I generally rehearse two weeks, starting about Aug. 1 and opening about the middle of August. One thing I find vitally important is the treatment of my people. It requires a great amount of tact for I have to contend with varied assortment of temperaments. I find that by surrounding them with an atmosphere of friendliness I get the best results. An engagement with a good popular-priced attraction is the nicest kind of an engagement. It is all week stands, and you appear in a different play every night, and not the same hum drum grinding of one part all season. True, it is a little hard at the beginning of the season. The mental strain—the so-called brain-fag—comes in the stages of preparation, taking hours of study, but it is well worth while when you consider you are going out with a show that stays all season, and the salary is sure. Many have marveled at advance strides I have made and the phenomenal business I have done with a popular-priced attraction. Some have said he is lucky, but the sum and substance of the whole thing is hard, conscientious work, paying strict attention to every little detail and giving splendid productions of the best Broadway plays obtainable."

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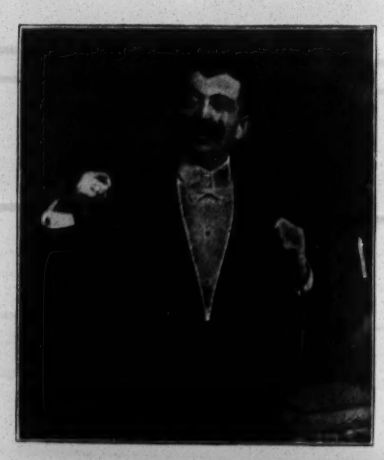

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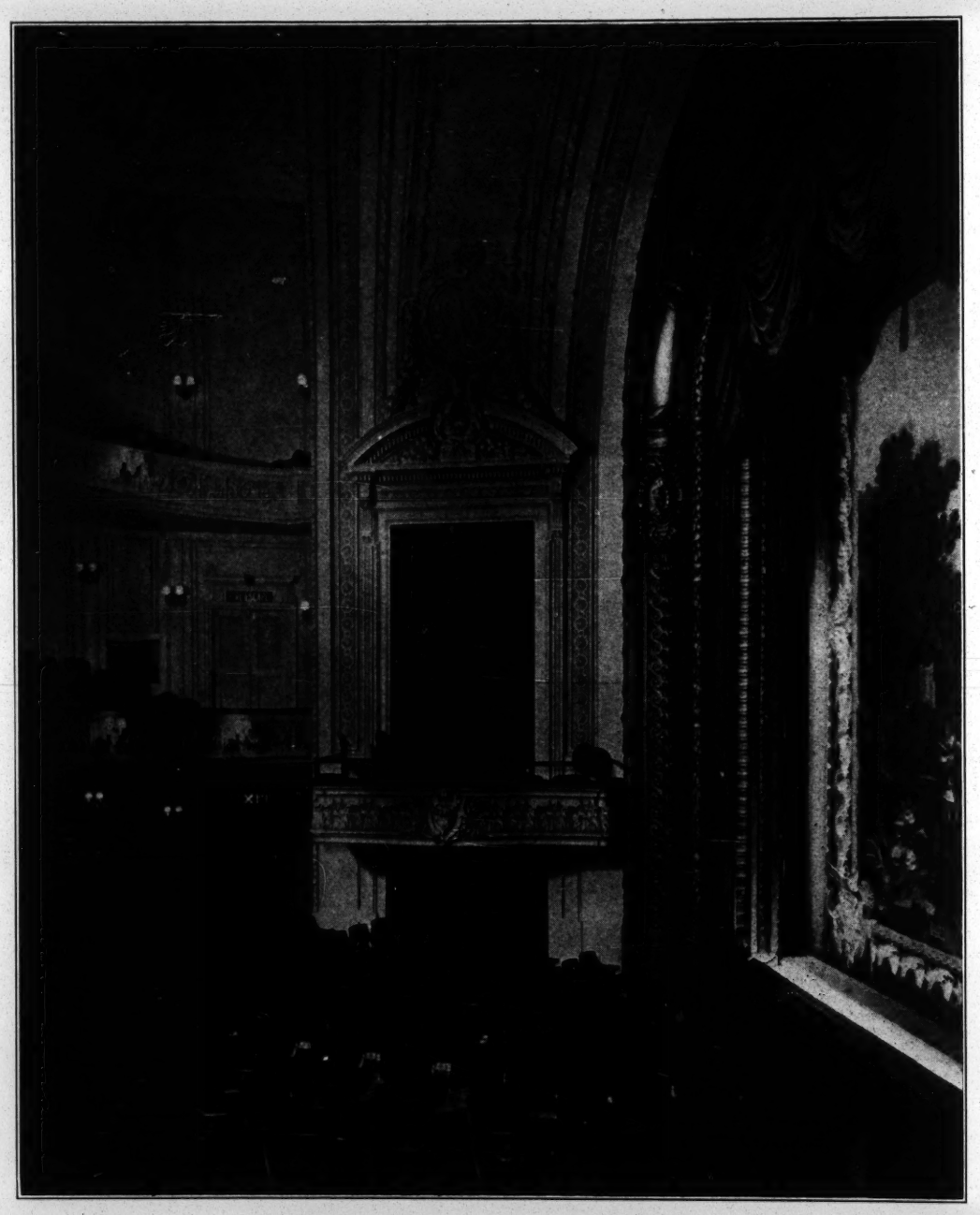
100 Cards, 30c.; mailed same day; silver or stamps. 500 Letter Heads, including 2x3 cut, $3.50. Ask any performer about us. WARNER SHOW PRINT, 715 Race Street, Philadelphia, Pa.



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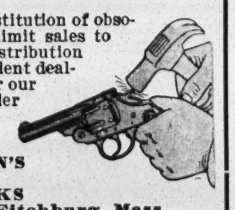

IVER JOHNSON'S ARMS AND CYCLE WORKS
155 River St., Fitchburg, Mass.

LA BELLE DAZIE ENGAGED FOR THE WINTER GARDEN.

The Shuberts announce that they have engaged La Belle Dazie for the initial production of their new Winter Garden, at Broadway and Fiftieth Street, New York, which is to be opened in the near future, and which is now entirely completed, except for the decorating. The dancing of La Belle Dazie, who now comes under the Shubert management for the first time, will be a special feature of the entertainment. Rehearsals are now going on.

FROM THE MILLMAN TRIO.

"Everything going fine with us, and we are duplicating our former great success here in Germany. Are all booked up as far ahead as we will accept contracts, and the future looks very good to us. We expect to get back home again the latter part of 1912."

CYRIL KEIGHTLEY ENGAGED BY LIEBLER & CO.

Cyril Keightley has been engaged by Liebler & Co. for the principal male role in support of Annie Russell in the forthcoming production of "The Backsliders."

Mr. Keightley is a comparatively recent acquisition to the American stage, having come from London to be leading man for Billie Burke.

ROBERT LORRAINE SIGNS WITH FROHMAN.

Charles Frohman has engaged Robert Lorraine for a leading part in his production of "Loaves and Fishes," at the Duke of York Theatre, London, on Feb. 20. The play is a new farcical comedy by W. Somerset Maughham.

HOW TO BECOME A CONTORTIONIST Front and Back Bending, each trick illustrated, 25c. Morphet's School, 837 N. 12th St., Phila., Pa.

MUSIC COMPOSED AND ARRANGED for any instrument or number of instruments. Songs, Words and Music, Sketches, Etc. Send stamp. CHAS. L. LEWIS, 429 Richmond St., Cincinnati, O.

WANTED—Medicine People, A1 Sketch Team, man and wife; both must do singles and doubles. Work in acts, solo and one to play piano. Boozers closed without a moment's notice. Other Useful People, write quick. Good place for good, clean people, who dress neat on and off, and work to my interest. I pay R. R. only. State your lowest in first letter, be ready to join at once. Address FRANK C. KEITH, ABBOTSFORD, WIS., 13-18.

ANOTHER SNAP in Films. I have two reels Film left that I will sacrifice as follows: "One of the Bravest," 950ft., $12; "Puss in Boots" colored; "Pretty Milliner," 900ft., $15. Above are in fine shape and worth double price asked. Will send C. O. D., for examination, on receipt of deposit to cover charges. Also one 25, 35, 50, 110v Rheostat, $8; one very fine Calcium Jet Burner, $8; new. Add. Dr. CHAS. LYNDON, Homeworth, Col. Co., O.

JUGGLERS AND MAGICIANS, Get my book, full of new ideas in Juggling and Magic. Selling fast. Sent postpaid all over world for $1, including new card trick. CARL MARTELL, 3822 McDONALD AVE., ST. LOUIS, MO., U. S. A.

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NEW OPERA HOUSE, Osgood, Mo. WANTS GOOD ATTRACTIONS at all times. Good companies, write. D. F. CARPENTER, Mgr.

RESPONSIBLE Writer of Vaudeville Material. 10 m. monologues, Dutch, Jew, Swede, Old Maid, Silly Kid, Talking Acts, Songs, Parodies, 15 m. Sketches, etc. J. W. ACHENBACH, MIMIC, 217 HULL ST., BROOKLYN, N. Y.

SHUBERTS WILL BUILD ANOTHER THEATRE.

The Shuberts will build another theatre near Times Square, New York City. It is to be located on the site at 223-229 West Forty-third Street, at present occupied by three old flat houses. The site measures 80 feet front, and is about 300 feet West of Broadway.

The Shuberts have owned the property for several years, and have just had incorporated at Albany the Forty-third Street Theatre Company to carry on the enterprise.

The new house will be slightly larger than the Comedy Theatre, on Forty-first Street, and the Nazimova, on Thirty-ninth Street.

GRAND OPERA HOUSE AT SUPERIOR, WIS., DAMAGED BY FIRE.

The stage of the Grand Opera House, at Superior, Wis., was completely gutted by fire at an early hour morning of Feb. 4. The asbestos curtain saved the auditorium from complete destruction.

Damage is estimated at between $15,000 and $20,000.

The Lillian Maxwell Stock Co. was playing at the theatre, and was in its second week of permanent stock. Loss of wardrobe and scenery by this company estimated at $3,000.

This is the second time in two years this theatre has suffered by fire. The time previously was April, 1909.

BESSIE ABOTT'S PLANS.

Bessie Abott, who came to this country to sing in Mascagni's "Ysobel," but found herself without employment when the trouble between Liebler & Co. and Pietro Mascagni arose, is to sing in concert during the remainder of the present season.

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Fits smoothly and keeps up the sock with neatness and security.

It holds its strength and excels in wear-value. A new pair free if you find an imperfection.

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HERBERT INGRAHAM'S MELODIOUS MASTERPIECE. A Guaranteed Hit for every sort of singer—as a Solo, Double or Quartette Selection it is unsurpassed. Lyric by BETH SLATER WHITSON, writer of "Meet Me To-night in Dreamland," pages of praise could not say more. Success its own endorsement

THAT'S GOING SOME FOR YOU

FRED FISCHER and ALFRED BRYAN'S WINNING NOVELTY NUMBER. An Entirely New Idea. A Hit for any Act or Singer

LET'S GO WHERE WE CAN HAVE SOME FUN

Another "Yip-I-Addv-I-Ay," by WILL D. COBB and TOM KELLEY. All who have used "Yip" will make another big hit with this one

O'CALLAHAN

By Vincent Bryan and Tom Kelley. Indisputably the greatest Irish song, with the cleverest chorus you've come across—Caught instantly

FIRST YOU GET THE MONEY THEN YOU GET THE FLAT THEN IT'S TIME ENOUGH TO GET THE GIRL

Sounds Good and IS Good. Looks like another "Any Little Girl," etc.; by the same writers, FRED FISCHER and ALFRED BRYAN. You'd better be the FIRST to sing it

POLLYWOGG WIGGLE

It took EDGAR SELDEN, FRED FISCHER and ALFRED BRYAN to write this one. Great for Soubrette, Comedian, Doubles or Dancing Acts—Clean and Crisp

DIXIE ROSE

The most delightful song of the South DAVE REED has ever written. It will bloom forever. A Genuine Gem

YOU NEEDN'T GO TO COLLEGE IF YOU'VE BEEN TO COLLEGE INN

One Big "Rah! Rah!" Riot. By EDGAR SELDEN and HERBERT INGRAHAM. It sends all other so called "College" songs back to the infant class

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PAULINETTI and PIQUO need little introduction to the Public or the Theatrical Profession in general. With an artist like Mr. P. H. Paulinetti at the helm of the act, the managers have never taken the slightest chance in engaging their services. Their latest offering in comedy is a series of surprises, and excellent artistic work, for

which the Press of the entire country has given them great praise.

After finishing their engagements on the United Time, in the Spring, they sail for Europe, where they are as well known as they are here

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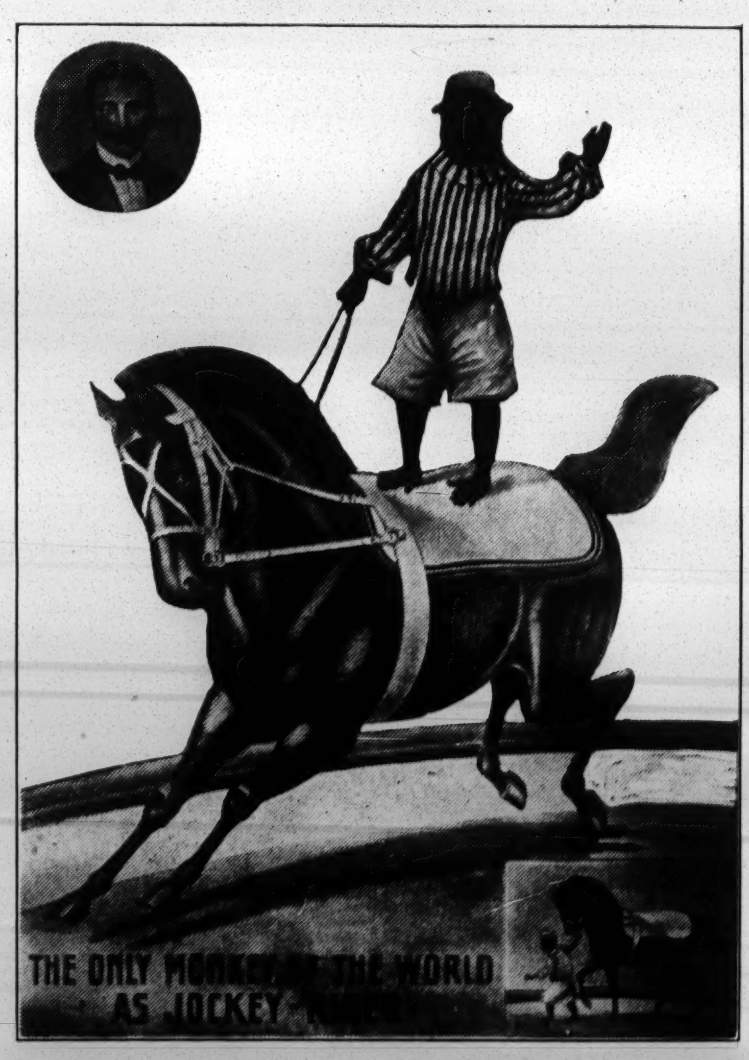

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DANIELS-GUTHMANN SCENERY STUDIOS

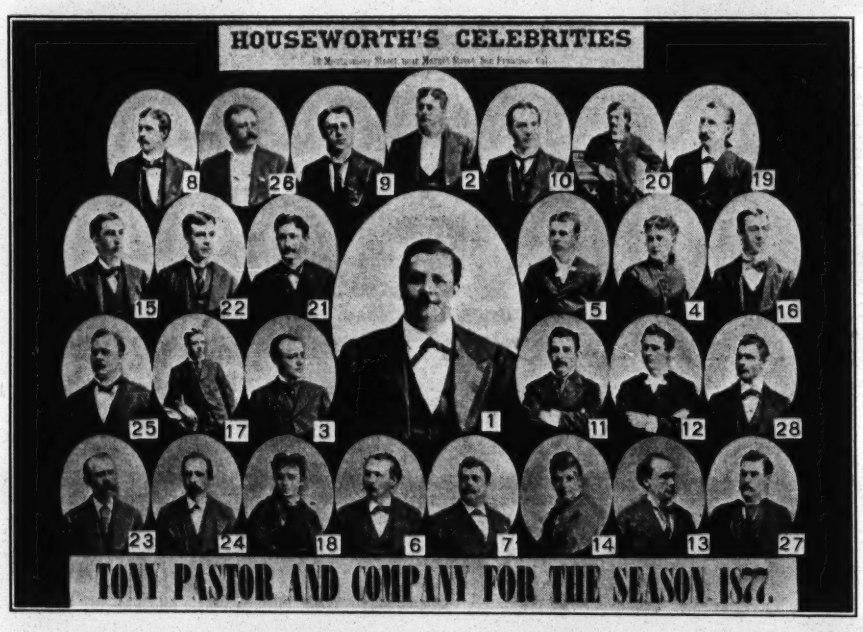
CHICAGO OPERA HOUSE BLK., CHICAGO

SILKO the only Trunk

SCENERY

CHARLOTTE PARRY.

Miss Parry presented her new protean act at the Manhattan Opera House for one performance, on the evening of Jan. 26, and it went with such instantaneous success that it was immediately booked for an early opening in New York. Her new offering is entitled "Into the Light," and is a psychological fantasy, with a story as strong as it is unusual. The act is unquestionably the greatest novelty shown in years, nothing like it ever having been done before.



1. TONY PASTOR
2. GUS WILLIAMS
3. HARRY KERNELL
4. FANNIE DELANO
5. JEPPE DELANO
6. N. D. ROBERTS
7. E. G. BROWNE
8. H. T. DYRING
9. W. H. DELEHANTY
10. T. M. HENGLER
11. HARRY WATSON
12. CHAS. T. ELLIS
13. FRANK BENNETT
14. EVA BENNETT
15. JOHN F. FIELDS
16. WM. HOEY
17. JOHN KERNELL
18. CLARA MOORE
19. I. P. AUSTIN
20. CHAS. H. AUSTIN
21. WM. HARRIS
22. WM. CARROLL
23. CHAS. E. JACKEY
24. T. HILLMER
25. T. BAUGH
26. FRANK GIRARD
27. G. B. DALTON
28. P. ROSS

A TONY PASTOR ALL STAR BILL.

Jeppe Delano writes from Niles, Mich.:

"DEAR OLD RELIABLE—In looking over some old programmes, I found one I think will be interesting to your many old time readers. A great many have passed away. The company at that time (1877) was considered the best he had ever put together for the road. It was Delehanty and Hengler's first appearance, after a few years of separation. The Delanos are quite well."

—1877—

TONY PASTOR'S TROUPE

TONY PASTOR.....Sole Proprietor
E. G. Browne.....Treasurer
Frank Girard.....Stage Manager
N. D. Roberts.....Business Manager
H. T. Dyring.....Musical Director

PROGRAMME

Overture.....H. T. Dyring and Orchestra
The performance will commence with the original musical sketch by the
BENNETTS
FRANK AND EVA
KITCHEN DOMESTICS

Cub, a House Servant.....
Nigordas, a Gymnast.....
The Mocking Bird.....
Ole Bull.....
} Frank Bennett

Kitty, a Domestic.....
Little German Emigrant.
Madame Neilson.....
} Miss Eva Bennett

Mr. Dickson, a Retired Actor...Frank Girard

The Character and Change Artists,
JEPPE AND FANNIE DELANO
In their Refined Entertainment, entitled
LOVE AT FIRST SIGHT
Introducing New Vocal Selections including "Flirting on the Mall," and their Original Medley.
DELEHANTY AND HENGLER
In their Characteristic Songs, Dances and Specialties, commencing with
THE RIVAL DANDY DARKIES

First Dandy Darkey.....T. M. Hengler
Second Dandy Darkey.....W. H. Delehanty

TONY PASTOR'S FAVORITE SELECTIONS
HARRIS AND CARROLL
in their Original Specialty,
THE OLD SLAVE'S RETURN
Introducing Songs, Camp-Meeting Hymns, &c., &c.
GUS WILLIAMS
In his Own Original Dutch Character Songs and Funny Sayings.

FIELDS AND HOEY
The Musical Coons,
In their original act of
MUSIC CONQUERED
Introducing Solos on every imaginable Instrument.
THE KERNELLS—Harry and John
In their amusing scenes of Irish Wit, Hit at the times, Songs, Dances, &c.
MISS CLARA MOORE
(The Queen of Song)
Introducing her repertoire of popular melodies.
WATSON AND ELLIS
The German Team,
In their Original Sketch, entitled DUTCH CONCEPTION: introducing Changes, Songs, and Eccentric Dances.
The noted Western Scouts and Sharpshooters,
THE AUSTIN BROTHERS
In their Astonishing Feats of Marksmanship.
To conclude with the extravaganza written for Gus Williams, entitled
DINKELSPIEL'S BLUNDERS

PETER DINKELSPIEL.....GUS WILLIAMS
Mr. Goldthumb.....Frank Girard
Sally Songbook.....Miss F. Delano
Mr. Snivel.....Frank Bennett
Miss Snivel.....Miss Eva Bennett

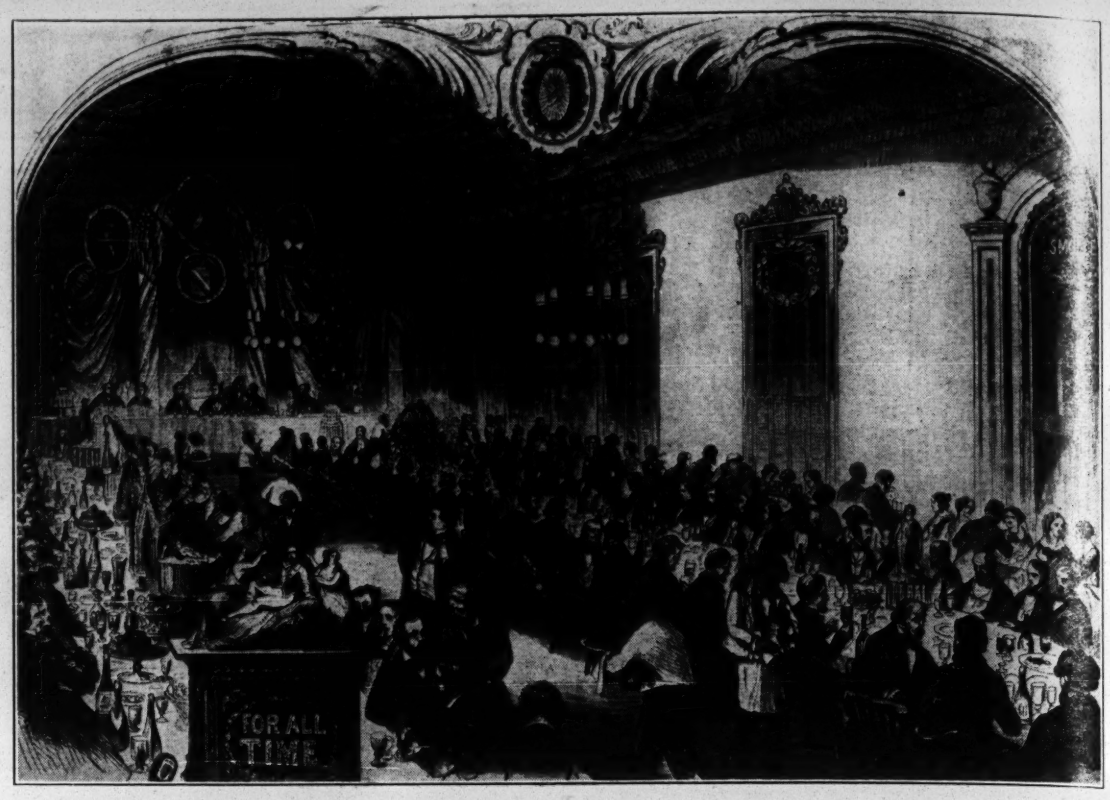
Edw. Le Roy Rice, who furnishes us the accompanying group photograph, also supplies the following interesting data concerning various members of the organization: Tony Pastor is dead; Gus Williams is living and active in his profession; Harry and John Kernell have passed away, likewise Delehanty and Hengler—two daughters of the latter are prominent in theatricals; Fields and Hoey subsequently became Fields and Hanson, Wm. Hoey later became famous as "Old Hoss;" Frank and Eva Bennett were a well known sketch team, the former is said to be living in Michigan; Watson and Ellis were pronounced favorites; Harry Watson is now of the team of Watson, Hutchings and Edwards; Chas. T. Ellis, leaving the vaudeville stage, starred for several seasons in "Casper, the Yodler;" Clara Moore was his wife; Harris and Carroll constituted a good nigger act—Wm. Harris has since gained fame as a member of the great theatrical syndicate; Billy Carroll died in 1896; Jeppe and Fannie Delano did an act on lines long since departed from the variety stage—they are living in retirement in Michigan; Frank Girard was stage manager of the company—he died in 1900; H. T. Dyring was the leader of the orchestra, and Nick Roberts, recently deceased, was manager of the company.

THE COLLEGE GIRLS' CHRISTMAS TREE.

A unique idea of Christmas cheer was handed to the members of the company, and it was a complete surprise, as it was kept a secret up to the departing time. Then all members of the company were invited by Manager Phil B. Isaac to the rear of the train. Here Joe Fields and George Scanlon offered their services as Santa Claus, and each member of the company was handed a present from Max Spiegel, the owner.

Mrs. Phil B. Isaac and the electrician were kept busy all day Saturday in hanging evergreens, mistletoe and holly, and arranging the many presents. Their work was fully appreciated by all. The car had no lights, except the various colored globes that were suspended from the tree.

After the presents were distributed all entered a special dining car, and a repast was served that hardly permitted anyone to visit the land of Nod the balance of the trip.



DRAMATIC FUND DINNER, AT METROPOLITAN HOTEL, IN NEW YORK, APRIL 10, 1856.

DRAMATIC FUND ASSOCIATIONS' ANNUAL DINNER, APRIL, 1856.

THURSDAY evening, April 10th, 1856, the Eighth Anniversary of the New York Dramatic Fund Association was celebrated under the auspices of the Association, at the Metropolitan Hotel, by a dinner and festival.

The long tables were entirely filled, and a considerable number of guests could not find room to sit down. It was rather remarkable, but there were hardly any theatrical people present, the professional avocation of the most distinguished members of the stage demanding their attendance elsewhere. Among the artists who assisted in the vocal exercises were Sigs. Badiali, Rovere, Messrs. Allan Irving, Frazer, Pyne, and an excellent Glee Club, led by Mr. Walcot. After the removal of the cloth, "Non Nobis" was sung in such admirable style that it elicited a burst of enthusiastic applause. Previous to the dinner Mr. W. R. Blake, in the name of the association, invested the President, James T. Brady, Esq., with the jewel, which is to be worn by that officer on all public occasions.

Mr. Brady announced that the Secretary would state the condition of the funds, which would show that they would have a wide field for the contributions they now intended to make. As an illustration, he would state that Mr. Wallack had sent in his check for $35, and his friend, Horace T. Clark, $50 for himself and another. The Secretary then announced a donation of $100 from Mr. Marshall, and $50 from Laura Keene, $50 each from Haywood and George Cristy; Mr. Lester, $15; Mr. Bass, $5, and he would only say, "go thou and do likewise"—to all the rest. A subscription was then taken up, during which Mr Brady announced that Wm. H. Paine, of the Academy of Music, had contributed $100.

The following is the statement read by the Secretary:

Secretary's Report of the assets of the Fund on the 31st of March, 1856.

Invested and in the hands of the Trustees	$28,566.60
Cash in Butchers' and Drovers' Bank, subject to the order of Trustees for investment	961.48
Reserved Fund Butchers' and Drovers' Bank	510.00
Cash in hands of Secretary	20.97
Policy of insurance on Library and Furniture, deposited in B. and D. Bank for safe keeping	500.00
Arrears due from members in good standing	601.37
	$31.159.43

Income of the Fund from the following sources:

Sub. of 35 members over 50 years of age, at $15 per year	525.00
Sub. of 175 members over 30 years of age, at $12 per year	2,100.00
Sub. of 129 members under 30 years of age, at $10 per year	1,290.00
Interest on investments	1,448.65
	$5,363.65
Increase in capital 31st March, 1855	$4,000.00

Signed, T. H. HADAWAY, Treasurer.
F. C. WEMYSS, Secretary.
HENRY B. PHILIPS, CHARLES S. BERNARD, } Auditors.

THE COLLEGE GIRLS' CHRISTMAS TREE.

MABEL CAREW,

In vaudeville, singing her own songs, written by Raymond A. Browne. Just a few of the many:

Mabel Carew is not only clever, but possesses that essential feature of personal magnetism, winning the audience from the start. —*Boston Post.*

Mabel Carew has a merry face, a fetching way, a cracking good comedy sense, and her songs are new and funny. She's a whole lot better than half the high salaried comediennes who now occupy prominent places in New York productions.—*Denver Post.*

Mabel Carew brings with her the warm sunshine of the very newest Broadway song and dress hits.—*Portland* (Me.) *Express.*

MACLYN ARBUCKLE

Has made an instantaneous success in his first venture in vaudeville with Robert H. Davis' playlet, "The Welcher." Mr. Arbuckle did not rely upon any reputation which he may have made in "The County Chairman," "The Round-Up," and other plays in which he has appeared successfully, to please the patrons of vaudeville, but selected a well written and human playlet and devoted three weeks in preparation for its production, giving the playlet the same consideration as he would to a three or four act play. His success has been solid and substantial wherever he has appeared.

His supporting company of two—Vaughan Trevor and Agnes Redmond—have also scored successes.

Mr. Arbuckle will probably appear in a new play, under the management of Jos. Brooks, early next season.

MAMIE HARNISH,

Who for years has been known as "The Girl With the Laughing Eyes," is just at present meeting with most flattering success on the Orpheum time.

Miss Harnish is credited with being one of the very few women in the show business who can make an audience laugh with her natural wit and clean-cut, high class comedy. She is also endowed with an endless amount of magnetism, and no matter how cold an audience may seem, she quickly melts it with the warmth of her wonderful smile.

CHAS. JETER AND MILTON ROGERS,

Who are presenting their original comedy offering over the United time, are considered one of the laughing hits in vaudeville. During this season they will present their new comedy offering, with special scenery and a large cast of players, under the direction of Al. Sutherland.

RAY COX

Is known as "The Baseball Girl."

JOE LA FLEUR,

Sensational gymnast, assisted by Chiquita, the prize Mexican Chihuahua, playing fifteen weeks on the Marcus Loew time. Mr. La Fleur and Chiquita will be featured with the Adam Forepaugh & Sells Bros.' Show the coming season.

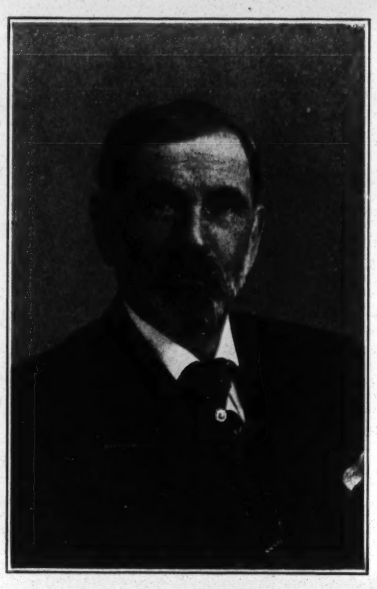
JAMES E. DONEGAN,

Well known Australian sport twenty years ago, father, teacher, trainer, manager of the world famous Dunedin Troupe, won over one hundred and fifty competitions at running, jumping and vaulting, in all parts of Victoria and Sydney. He is proud to say he has placed all his family at the head of the profession in their line, and made a name in all parts of the world for them.

THIS LADY IS A MAN.

This portrait is that of the Great Richards, who is credited as having scored the most phenomenal success in New York this season. Mr. Richards is booked solid on United time, and will return to New York in May, to repeat his former success.

MANAGERS OF QUIGLEY CIRCUIT THEATRES



PETER LANWORTH.

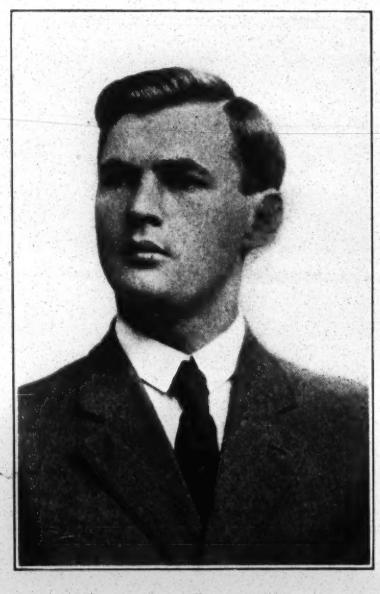
Peter Lanworth, manager of the Scenic Temple, Waltham, Mass., is about the oldest manager in the employ of this circuit. Being a showman for many years in different branches of the profession makes him a very valuable asset to this house.

AL. V. ROSENBERG.

One of the youngest and most successful managers in the State of Maine is Al. Rosenberg, being part owner of the Rockland Theatre, Rockland, Me. The theatre, which is a new one, opened on Aug. 29, 1910, and is a most modern and up-to-date house, having a seating capacity of 700. The stage is a large one, and can play almost any production on the road. The policy of the house is high class attractions and refined vaudeville, with the latest moving pictures. The success of the above theatre is due to Mr. Rosenberg selecting his own offerings. With a pleasing personality and good word for all, he is a very popular man in Rockland.

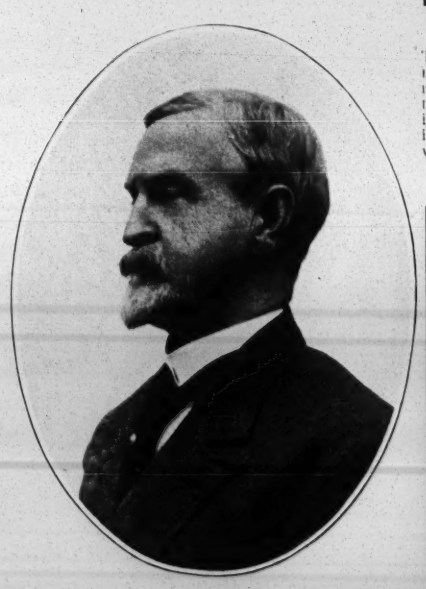
ED. MORRILL.

Ed. Morrill, the lessee of the Bradley Theatre, Putnam, Conn., is playing first class vaudeville and pictures, with a few nights a month devoted to high class attractions. The Bradley is a well equipped theatre, and does a good business.



EDWARD BILLETTE,

The present owner of the Music Hall, Leominster, Mass., is a graduate from the ranks of a vaudeville artist, being at one time a member of the musical team, Billings and Blaney. He is very successful in his new position, playing the best vaudeville available.



JOHN GRAHAM.

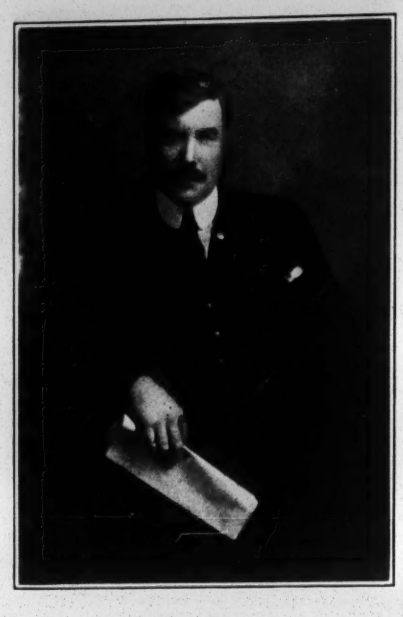
John Graham is no stranger to the theatrical world, as he is the original founder of the celebrated Sunday concert idea. A few years ago this man's name was a household word to New Englanders. His Sunday concerts at the Boston Theatre, in Boston, were the talk of the city. His programmes always were of the headline order. Following is one of the bills he furnished: J. W. Kelley, Maggie Cline, Lew Dockstader, Richard Jose, Lottie Gilson, Hughey Dougherty, Tuxedo Quartette, Joe Flynn and Phyllis Allen. He has also been identified with John Philip Sousa, being in advance for this famous musician for several years. At present he is manager of the Scenic Temple, Pawtucket, R. I., a new theatre, recently built by William Bradstreet, of Boston.

THOMAS A. COADY,

Manager of Starkey's Theatre, North Attleboro, Mass. Seating capacity 1,000. Opened May 3, 1910. Vaudeville and moving pictures. John Quigley's Agency books the vaudeville.

H. LEE CRAIG

Is the manager of Dreamland Theatre, Caribou, Me., playing vaudeville and moving pictures. The house is a cozy one, and does the business of the town. Mr. Craig is a very able manager and a hustler for getting business.



MATT NOLAN,

Manager Russell & King's Theatre, Glace Bay, N. S., Can.

E. H. GERSTLE.

The well known manager of the Congress Theatre, Portland, Me., started in the show business about thirty years ago, in Louisville, Ky., where he was born. His first experience was at Macauley's Theatre as an opera class boy. After working several years in Louisville he went on the road with the Emma Abbott Opera Co. His next venture was with the Barnum & Bailey Show. He remained with them three seasons, doing advance work. He then located in New York City, doing the advertising and press work for Hammerstein's Harlem Opera House, Wallack's, and the Madison Square Theatre. After staying in the metropolis for several years, he went on the road again, in advance of the following attractions: Frank Daniels, "Barnes of New York, Harry Lacey, "Coon Hollow" and "El Capitaine" Opera Co. Ten years ago he went to Portland, Me., where he was business manager for seven years at the old Portland Theatre. Three years ago he took the management of the Congress Theatre, and to-day it is the most successful vaudeville house in Maine. John Quigley's Booking Agency has supplied the acts for the Congress ever since its opening.

JOHN J. QUIGLEY.

John J. Quigley, the well known vaudeville agent, who controls the bookings for the better class vaudeville theatres throughout the New England States and Nova Scotia, is considered one of the greatest hustlers in the show field. His affable manner and straightforward way of doing business with both manager and performer makes him many friends. He has established his New York offices in the Gaiety Theatre Building, and New England offices in the Tremont Theatre Building, Boston, booking a large circuit of houses and many attractions. His Summer park circuit is also an important one, playing the best of acts in vaudeville.

M. F. O'BRIEN.

Manager Scenic Temple, Boston, Mass.

The Scenic Temple opened Dec. 31, 1907, as the first amusement temple in the city, playing the best of vaudeville and moving pictures, booked by J. J. Quigley's Agency.

F. G. SPENCER, St. John, N. B., Can.

F. G. Spencer, who has the reputation of being singularly successful in many departments of the amusement business, first came into prominence by exploiting, at his own risk, such celebrities as Melba, Nordica, Sembrich, Schumann-Heink, Albani and many others. For the past four years, however, his attention has been confined to motion picture and vaudeville houses, and in the Maritime provinces alone he has sponsible for only four houses: Lyric and Unique, in St. John; Royal Opera House, Yarmouth, N. S., and the Orpheum, Truro, N. S. Rumor says that Mr. Spencer has operated all his different ventures with financial profit. Personally he reports business in an extremely healthy condition in the four theatres at present owned and controlled by him.

FRED W. HOMAN.

Fred W. Homan, manager of the Scenic Temple, of Providence, R. I., also booking agent for Jennings & Bradstreet, booking the Scenic Temple, Providence, and the Merrimac Square Theatre, Lowell, Mass., is too well known among the profession to need any introduction. He has also proven himself a producer of no mean ability, having produced the following well known acts: Bruce Morgan and his Piccadilly Johns, La Foy and Touhey, Homan's Juvenile Four, Homan's Six Imperial Dancers, Robert E. Lee, in "The Hand on the Latch;" the Colonial Serenaders, Three Kohlers, Those Happy Acrobats, Jewett's Dancing Girls. He manages the following: Lawton, the juggler; the Three Ross Sisters, Master Royden Benford, Burdette, Johnson and Burdette, Gilbert Lossee, Erretto Bros., Kenneth and Mack, Nina Esphey, the banjo girl; Mr. and Mrs. Danny Mann, in "Mandy Hawkins;" Morgan and West, comedy sketch artists.

TAYLOR, KRANZ AND WHITE.

Piano and singing act, in one, are appearing over the United time. These boys stand out in this particular line of work. They are now over the Orpheum circuit, where they earned their first laurels. They put a song over in their own style, and can sing "some" rag. The act is full of "personality" and "magnetism."

CHRISTIE MacDONALD DISCOVERED IN "THE SPRING MAID."

Charming Christie MacDonald, whose stunning success as the saucy Princess Bozena, in "The Spring Maid" has made this captivating operetta the talk of the year, did not achieve stellar honors in a night. Her life has been one long struggle of preparation. Her success behind the footlights contains a lesson for every ambitious girl with a voice and dramatic talent. Miss MacDonald studied singing since she was ten years of age.

She began "trying" seriously when, at fifteen, she sang for Francis Wilson and went in his "Erminie" chorus. In two weeks she knew every note of Lulu Glaser's music, so that when the prima donna fell ill, Miss MacDonald was prepared to save the performance. She was never known to fail her manager or disappoint the public.

After three years with Francis Wilson she had her first big role in "The Bride Elect," and became "talked about." Then came season after season of hard work. She received nothing but praise for her work in "The Toreador," "Princess Chic," "Hodge Podge," with Peter Dailey; "Mexicana," "The Sho-gun," "The Belle of Mayfair" and "Miss Hook of Holland," but her name failed to appear on the billboards. Then she went to Paris for more study, and refused an offer to be the French Merry Widow. When she returned and appeared in the revival of "The Mikado" her future was settled. Werba & Luescher had the honor of "discovering" her, and "The Spring Maid," at the Liberty Theatre, where over three blocks of carriages nightly awaiting the opera parties was the result.

AUBREY STAUFFER AND ERNIE ERDMAN,
Of the Aubrey Stauffer Music Co., Chicago, Ill.

F. P. HILLMAN.

Among the best and most favorably known companies in the middle West are the Hillman Ideal Stock companies. Mr. Hillman, the manager and proprietor of these aggregations, is becoming widely known as an actor, author and producer. Years ago he held positions as director on some of the best Eastern and Southern companies, and throughout the South his histrionic ability made him the favorite among the people, and his thorough business methods and good humor in directing at once placed him in high standing in the profession. Mr. Hillman's home is in Omaha, Neb., where he owns a beautiful Summer theatre, situated in the heart of the city, the seating capacity of which is over 2,500, and it is here he has for the past three years passed the Summer months with his company, in stock. The coming Summer, however, Mr. and Mrs. Hillman have planned a long rest. They close one of their companies on or about the middle of March and take a trip abroad, touring Germany and Italy. During their travels their theatre will be opened and operated by his No. 1 Co., headed by Joseph De Guerre and Lucy Hayes.

Mr. Hillman justly takes pride in the fact that he does not owe a dollar in the world, that he never closed his company in his life on account of bad business, and no one who was ever in his employ can truthfully say they had to wait fifteen minutes for their salary.

About the first of next June he will organize a large dramatic company, which will tour his territory under canvas, playing reunions and fair dates.

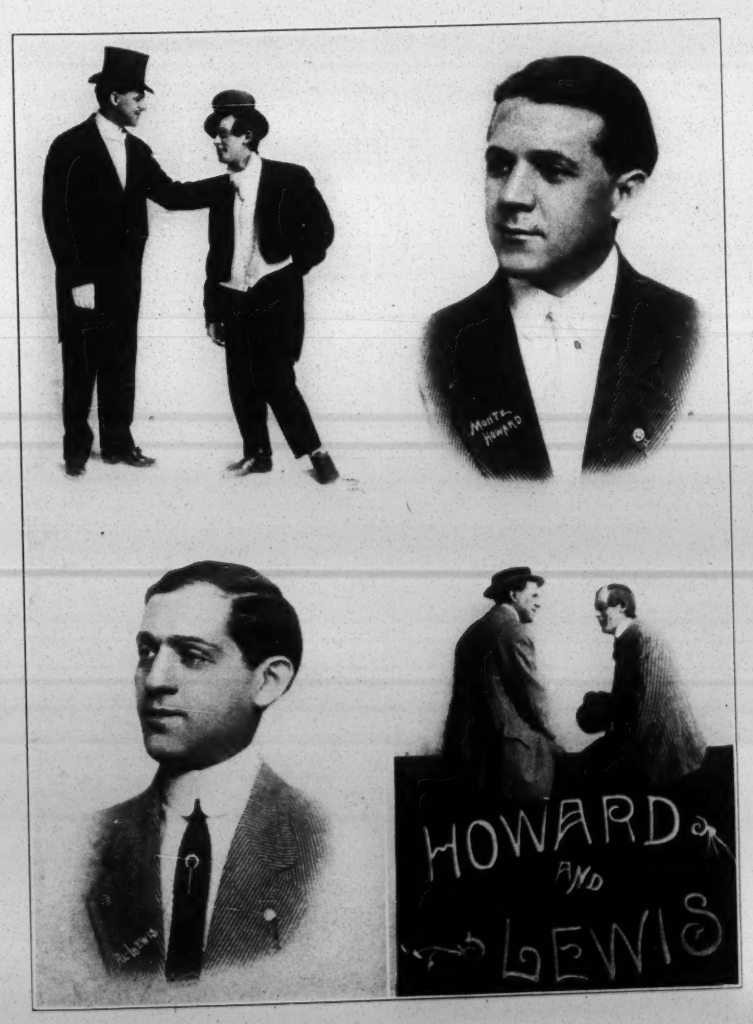
CHARLIE HASTY.

"The Hoosier Boy," which Charlie Hasty is now presenting in vaudeville, is a comedy character positively original with him, the title and character being used as far back as 1897.

In this character of "The Hoosier Boy" Mr. Hasty portrays a clean, bright, good natured country boy (not a silly Billy), the embodiment of good nature and infectious humor.

This, together with his pleasing personality and vast fund of original songs, stories and sayings, places him among the foremost vaudeville monologists.

During his Southern tour of sixteen weeks, over the Inter-State time, he has been the one laughing hit on every bill.



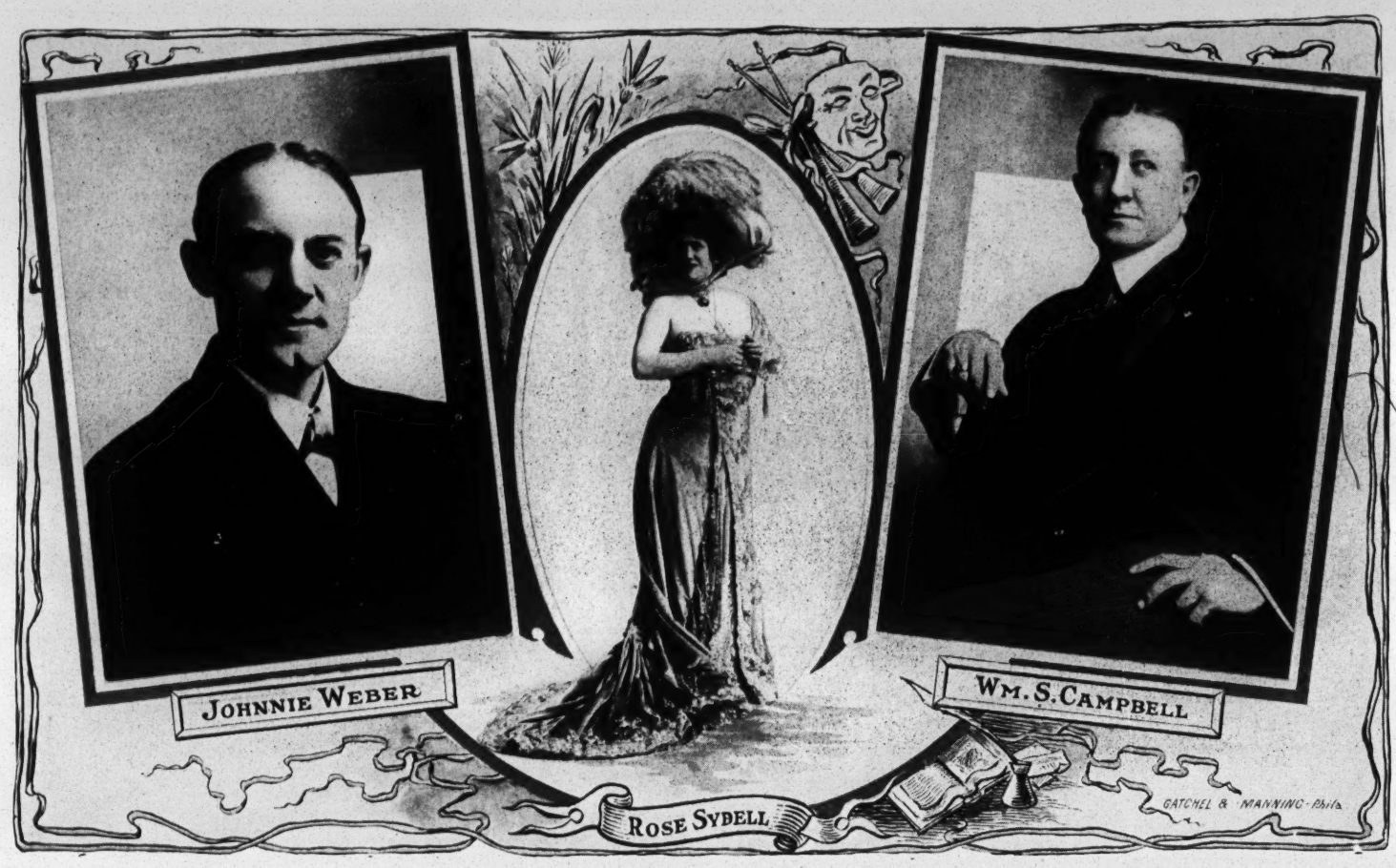
HOWARD AND LEWIS.

Howard and Lewis, "the Singer and the Dutchman," are appearing this season with Gus Hill's Vanity Fair Co., and their clean-cut specialty is proving a big hit in every theatre on Eastern wheel. These boys are in their fifth year togeth as a team, and can boast of a record for consecutive work. Out of a total of 212 weeks together, they have only layed off fourteen weeks, eight of these weeks being during Summer vacation. They have spent 128 weeks in burlesque and seventy weeks in vaudeville. Some record? Answer—they have the goods.

LILLIAN MURTHA, The Dutch Girl.

MARY E. PROSPERT THAYER.

Who is in her twelfth year of theatrical writing, has gained an enviable reputation as a very versatile author. Besides writing special material of both a serious and comedy nature, she issues a large catalogue of original stock acts, parodies, etc., and also a collection of this sort of material under the title of "Mary's Wit." Among her advertising literature she includes a large number of enthusiastic testimonials from both special and stock material patrons, the reading of which alone establishes beyond any doubt her ability of making good.



ARTURO BERNARDI,

The foremost Italian protean artist, now pearing in vaudeville over the United th acknowledged by press and public as o the greatest acts of its kind to-day.

EMILIE LEA,

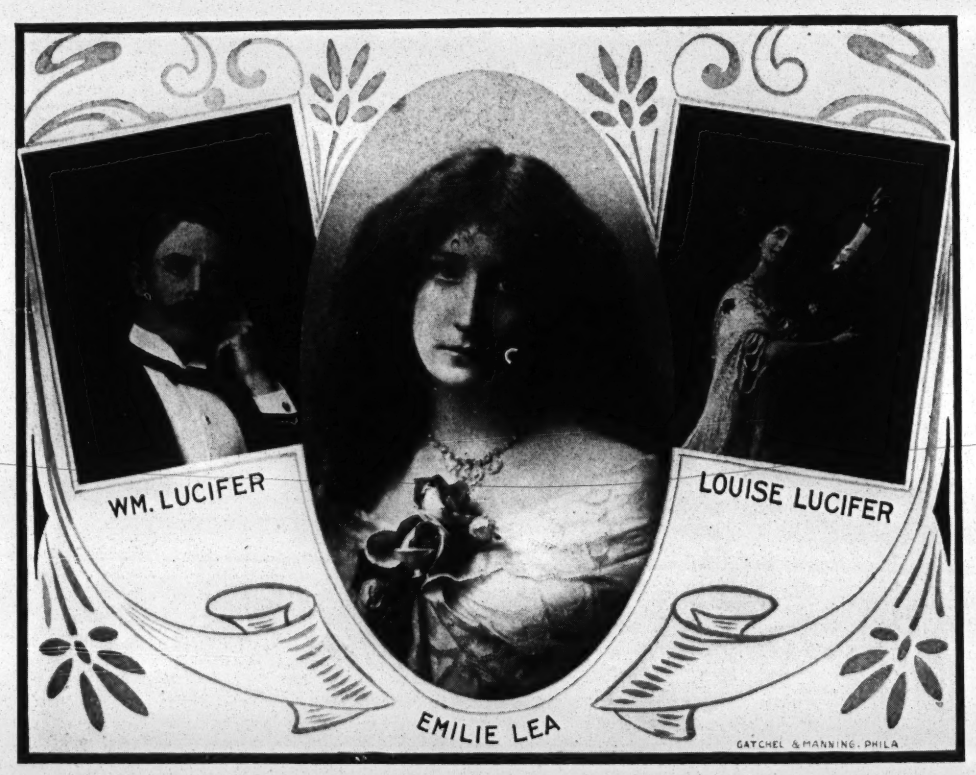
(Daughter of William and Louise Luci fast becoming recognized as a true lead novelty, grace and personality that st the born art of Terpsichore. Miss Lea been the recipient of several flattering o from leading musical comedies, but so remains faithful to vaudeville as Emilie and the Lucifers.

ROSE SYDELL, WM. S. CAMPBELL AND JOHNNIE WEBER

Are The Big Three with Rose Sydell's London Belles, Miss Sydell appearing as the Queen of Burlesque. Mr. Weber has signed for five years longer with Manager Campbell.

BOWERS, WALTERS AND CROOKER.

This act is meeting with tremendous success over the Orpheum circuit, and booked solid until 1913, through the Orpheum and United, including European time.

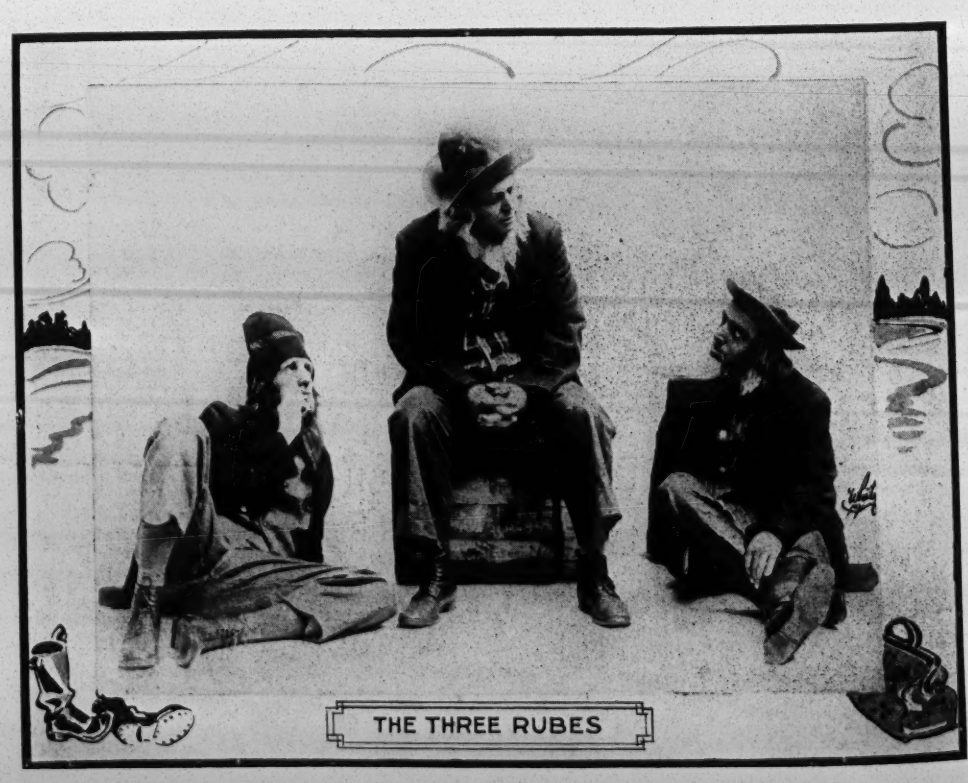


HUGH L. CONN,

Character comedian with Fads and Follies Co. (Eastern wheel), of Imhof, Conn and Corinne, presenting "Doings of Dr. Louder." He also portrays four different characters during the show.

JENNIE GLADSTONE,

Who is featured as the artist model with Yankee Doodle Girls (Western wheel) Co., is considered one of the best formed women in America to-day. She is also one of the principal women and plays a specialty part. She is very versatile, and is a big favorite over the Empire circuit, and will put on a big act next season, with special scenery and electric effects.



JEANNETTE SHERWOOD,

Leading lady with Ginger Girls, is well known by patrons of both wheels. She is considered one of the most attractive women on the burlesque stage to-day. She is very careful in her selection of wardrobe. Her gowns are considered by critics to be the prettiest seen in burlesque to-day.

ED. LEE WROTHE,

Principal comedian and star of the Ginger Girls Co. (Eastern wheel), is a big favorite over the Columbia Amusement houses. Mr. Wrothe formerly was a co-star with Bickel and Watson, in "Me, Him and I," and "Tom, Dick and Harry." He has a personality of his own when doing an Irish character, which is not offensive.

JANE LA BEAU,

In private life known as Mrs. Wrothe, also one of the principals with the Ginger Girls Co. She is best known in her male impersonations, also for the French ingenue parts. She is very versatile and has a good singing voice.

REBA AND INEZ KAUFMAN,
Folies Bergere, Paris, 1910-11.

GROUP OF CELEBRATED CLOWNS.
Geo. H. Adams, Geo. D. Melville, Jas. R. Adams, Chas. W. Ravel, Alfred Miaco.

E. FREDERIC HAWLEY, FRANCES HAIGHT AND COMPANY,

PRESENTING IN VAUDEVILLE, "THE BANDIT."

Mr. Hawley wrote "The Bandit" in 1904. He had no idea of ever playing it himself. Mr. Hawley offered the playlet to several vaudeville artists, the price asked being $150, but they all judged it as unsuitable for vaudeville. He resolved to play it himself, and offered it to certain Western managers. They advised him to try something else, as they claimed comedy was what the public wanted. However, George Middleton saw something in it, and secured Mr. Hawley his first week's work, and so the first serious vaudeville playlet of this type got its opening, and has lived on for six years. Strange, isn't it?

REVERE AND YUIR.

Eleanor Revere and May Yuir, the girls who look alike, are featured in the olio with the Pennant Winners (Western wheel) this season, are well known to patrons of burlesque in both wheels. Their elaborate costumes have been one of the features of their act. They both play parts, know how to put over any kind of song, and are one of the recognized sisters acts to-day.

THE SEVEN BELFORDS,

America's greatest Risley act, who do original tricks, and have a world wide reputation as an acrobatic act. They are now on the United time, and this Summer will find them with one of the leading circuses.

HARRY GORSON CLARKE

MARGARET DALE OWEN

TOURING THE WORLD

THE WHOLE "VAN" FAMILY.

The above is a photo of Chas. and Fannie Van and their three children, Freddie, Grace and Ida. Mr. and Mrs. Van have met with big success with their two big laugh producing acts, "A Case of Emergency" and "The Stage Carpenter's Experience," both written by Mr. Van, in which he plays his own original character, the Stage Carpenter.

Through the efforts of their manager, Max Hart, and the merit of their work, this act is never idle, and are playing return dates everywhere. They are ably assisted by Chas. T. Lewis.

TASMANIAN VAN DIEMAN TROUPE

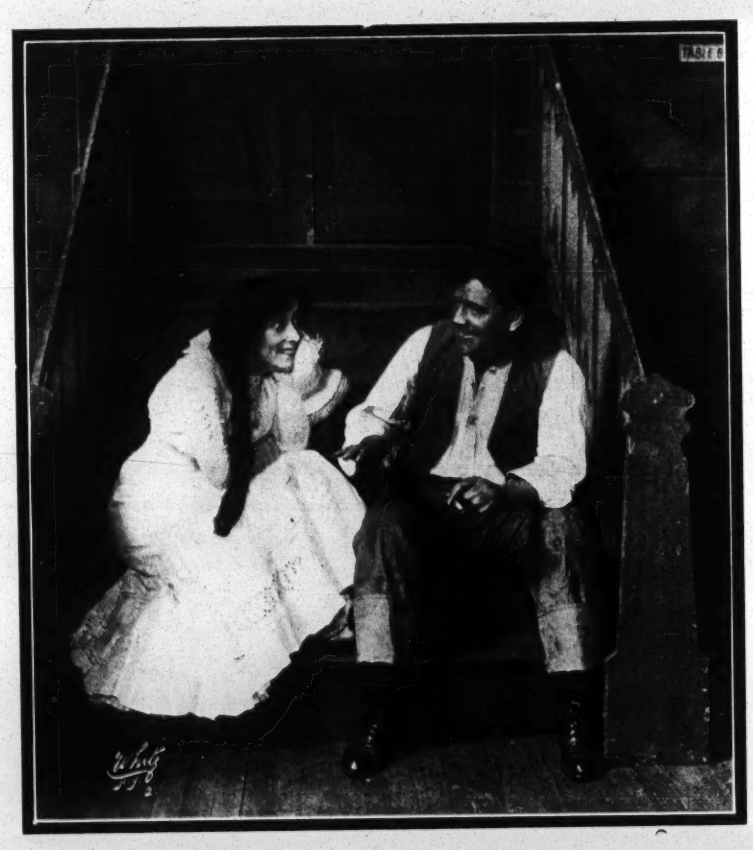
Includes more ladies with more expensive wardrobe than any other acrobatic and aerial act before the public. They have been three seasons with Hagenbeck-Wallace, and are re-engaged for 1911. They played twenty-seven weeks over Keith's United time last season, and are re-engaged for twenty-six weeks over the same time and the same big houses East this Winter. They close the show, and please the public and the managers, and are working all of the time, under the direction of Albert Sutherland.

HOMER MILES.

One of the brightest novelties of the season in vaudeville is the urban pastoral playlet, "On a Side Street," offered by Homer Miles and his company. The sketch had its first showing at the Hudson, Union Hill, where Mr. Miles had previously made himself a favorite during his work last Summer, as the comedian of the excellent stock company. The managers saw and liked the act at Union Hill, and before the end of his engagement in Jersey, had received contracts for forty-seven weeks over the United time. P. G. Williams thought so much of the act that he made Mr. Miles a special feature at the Colonial, and the little sketch has been featured on every bill on which it has been played. Mr. Miles introduces a new type of character in vaudeville in the person of "Packy" Clancy, the good natured janitor of an apartment house. He is ably supported by Helen Ray, the girl "with the real Southern accent;" Ted F. Griffin, and Billy Lynn, while the setting carried is one of the most novel ever seen on a vaudeville stage.

TORCAT AND FLORA D'ALIZA

Present their trained game roosters, a most unique animal show, with over one hundred trained roosters. They have been meeting with great success all over the world. The coming Summer they will open the Great Chanticleer Theatre, at Coney Island, New York, under the direction of Richard Pitrot.



HOMER MILES, IN "ON A SIDE STREET."

TORCAT AND D'ALIZA.

MRS. LANGTRY AND SARAH BERNHARDT.

NAZIMOVA THEATRE,

NEW YORK.

Nazimová's Thirty-ninth Street Theatre, located on the North side of Thirty-ninth Street, West of Broadway, New York, was opened to the public April 18, 1909, under the direction of the Messrs. Shubert, and with Mme. Nazimova, in "Little Eyolf," as the attraction.

This theatre, which is one of the smallest in the city, the seating capacity being only 699, divided as follows: Parquet floor, 326; balcony, 175, and gallery, 150, with eight boxes, seating six each. It is only 59 feet wide and 90 feet deep, and is a model of safety, convenience and comfort for its patrons.

The gallery and office entrance is on the East side of the main vestibule, and the balcony entrance on the West side. The vestibule is 15 by 25 feet, with the walls and floors of foreign marble and the ceiling in ornamental plaster panels, finished in gold and leaf bronze.

The vestibule opens directly into the foyer, where are the balcony stairs and those to a men's smoking room and women's retiring room. At the gallery entrance is an elevator running to the balcony and gallery floors.

The boxes are arranged four on each side of the proscenium opening, the lower one of each group being just above the stage level and the parquet seats running under them, so that no floor space is lost.

The exterior of the theatre is in Italian Renaissance. The interior decorations are in Louis XVI style, the proscenium frame being ornamented with plaster relief work. On each side of the boxes are full length Ionic pilasters supporting an entablature and pediment, the latter containing plaster relief ornaments symbolic of the drama. The main ceiling of the auditorium is enriched by ornamental plaster beams and a paneled cove having fruit garlands and wreaths over a latticed background. All the walls are paneled and decorated with silk tapestry. The balcony and gallery boxes have plaster panels and ornamental moldings.

The color scheme is old rose. The drop curtain, all the draperies, the seat upholstering and the carpets are in old rose tones. The box chairs and the wood frames of the other seats are finfshed in gold.

In each of the wall panels there is a dull gold electric fixture with candle effects and silk shades. The main ceiling has four gold sunbursts, the fixtures containing fifty lights each. The rest of the lighting is concealed.

In addition to the main entrance there are fourteen exits, some leading to courts and the others to the street.

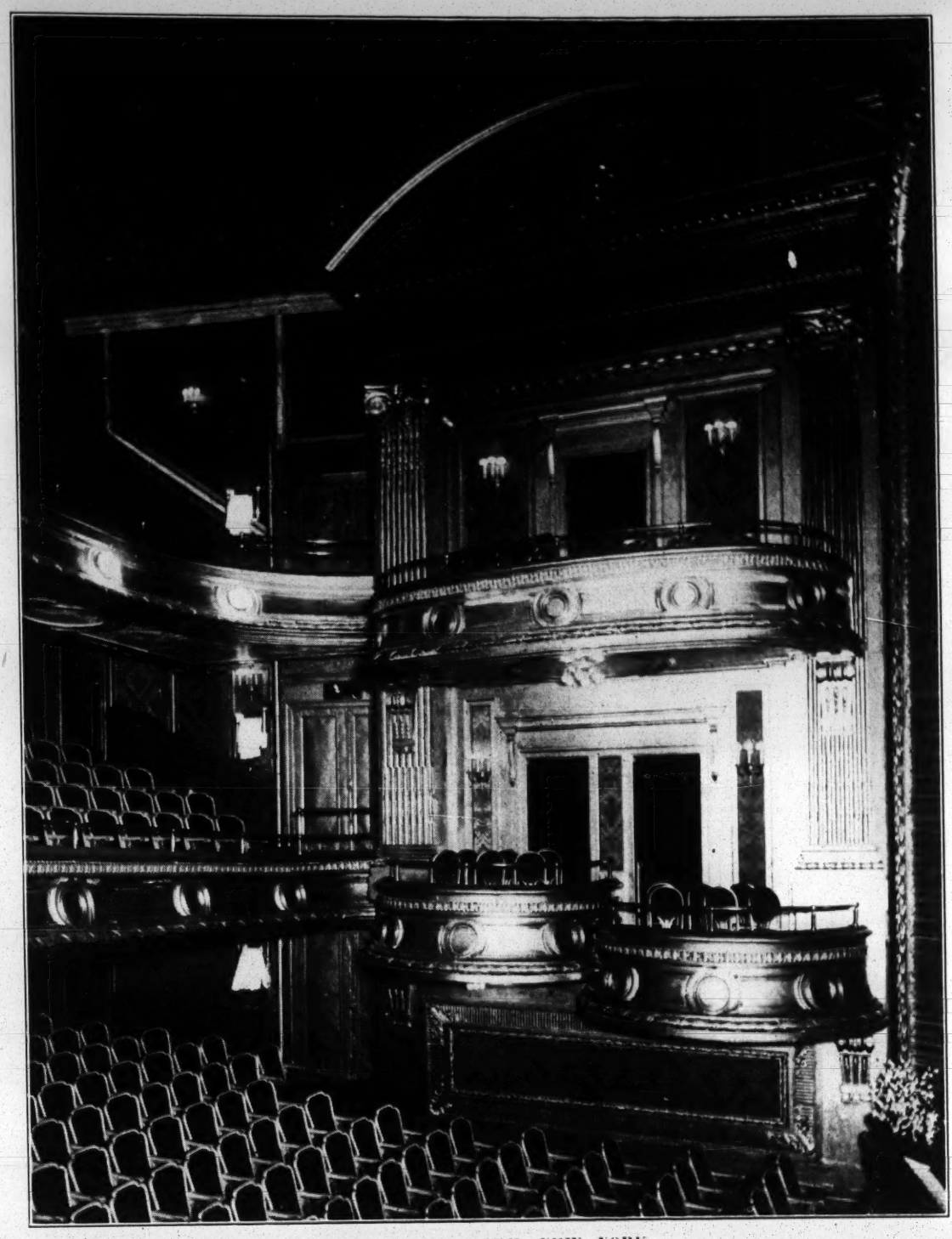
The heating and ventilating of the house has been most carefully considered, fresh air being brought into the building in the basement, through muslin screens, then heated by coils and passed into the auditorium by the fan system, and carried out through the main ceiling registers, which are concealed in the ornamented dome.

Back of the boxes are the star dressing rooms, and on the West side of the stage there are four tiers of dressing rooms. The basement has a coat room, a large room for the musicians to rehearse in, and a store room.

Over the front of the theatre are studios, and here will be the private offices of the Shuberts.

The stage is 26 feet deep, and the proscenium opening 30 feet wide and 30 feet high.

The Thirty-ninth Street Theatre Co. owns the house, and Sam S. & Lee Shubert, Inc., are directors.



NAZIMOVA THEATRE, NEW YORK.

AUDITORIUM, MILWAUKEE, WIS.

AUDITORIUM,

MILWAUKEE, WIS.

The Auditorium, Milwaukee, Wis., occupies the entire square between Fifth and Sixth streets and Cedar and State streets. The building consists of two wings, one lying to the West, adjacent to Sixth Street, and the other lying to the East, adjacent to Fifth Street. The West wing contains the main auditorium, with entrance 78 feet wide, on Cedar Street, with an additional entrance on Fifth Street. The "Annex," or East wing, contains five smaller halls, which are called "Juneau," "Walker," "Kilbourn," "Engelmann" and "Plankinton Hall." These names are selected to perpetuate the memory of Milwaukee's most prominent pioneers.

The element of safety was pre-eminent in the minds of the builders. The building is constructed entirely of reinforced concrete and steel, with brick exterior. Especial study was made to secure accessibility, convenience in arrangement, good acoustic qualities, and first class lighting and heating. The safety, convenience and comfort of audiences is assured.

The main auditorium is constructed without a single pillar or post to obstruct the view. Its ceiling is dome-shaped, with the girders supporting it entirely hidden by the plastered ceiling. It is on the ground floor, constructed in amphitheatre style, and covers a ground area of 330 by 180 feet. Its main floor, oval in shape, contains an arena 225 feet long and 100 feet wide. This floor is of concrete, level, and laid on solid ground, forming an excellent foundation.

When this hall is used for concerts, lectures, public gatherings, etc., seating is provided in the arena by means of portable chairs. A temporary wood floor is laid when the hall is used for dancing.

Surrounding the arena are sixty two boxes. Immediately back of these are the inclined parquet seats, above which is the balcony. All parts of the hall may be reached from the street without ascending stairs, the problem being solved by the use of wide, inclined planes.

A 12 foot arcade surrounds the oval contour of the building. Flanking the arcade and directly under the parquet seats, are provided twenty one booths, each 22 feet wide, 14 feet deep, and 7 feet 6 inches high. These booths are especially valuable for exhibition and sale purposes. They readily lend themselves to subdivision.

The seating capacity is 10,000. The seating for the arena is portable, so that it may be readily removed when occasion requires the use of this space for display and other purposes. In the parquet circle are permanently installed, specially wide and comfortable upholstered opera chairs. In the balcony veneered opera chairs are placed.

The arena covers an area 225 feet long and 100 feet wide from the front of the stage to the boxes at opposite end; the floor of same is of concrete slabs, resting on solid ground, capable of carrying any desired weight. For dances, etc., it will be covered by a portable, sectional maple floor.

Under the parquet incline and on the inner side of the arcade are twenty one booths, each 22 feet long and 14 feet deep, 7 feet 6 inches high. This space is especially intended for small exhibits, when industrial displays are given, and for sale booths and wardrobes when social functions are held.

A permanent stage is provided, 68 feet wide, 50 feet deep, and 30 feet high at the proscenium opening, making it one of the largest and best arranged stages in the country.

It is equipped with a false proscenium directly back of the asbestos curtain, whereby the opening is reduced to the width of 40 feet and height of 26 feet. One indoor and one outdoor scene is installed, but a full complement of blocks and lines, etc., have been installed, so that it can readily receive any amount of additional scenery required. It is provided with chorus rooms on the first and second and mezzanine floors, and a complete system of dressing rooms. Large wardrobes and toilet accessories adjoin; very spacious property and storage rooms are provided in immediate connection thereto.

The main entrance is on Fifth Street, through a vestibule 45 feet wide, opening into a rotunda 55 feet deep. This rotunda is carried through two stories, and has a spacious balcony on East and West sides. It leads into the grand stair hall, 105 feet wide and 45 feet deep.

Juneau Hall, located on the first floor of the building, to the left, South of the rotunda, is especially designed for banquet service. Its size is 60 by 90 feet, with vaulted ceiling, and equipped with ticket offices, elevated stage, size 10 by 22 feet, to the rear of which is the serving room, 30 by 60 feet, with stairs leading direct to a kitchen underneath.

Kilbourn Hall, on the first floor, to the right, is designed for meeting and exhibition purposes, and is of the same size and general arrangement as Juneau Hall.

Plankinton Hall, located on the second floor, North of the rotunda, is 60 by 111 feet, with a seating capacity of 1,200. This hall is equipped with a grand orchestral organ, and has a permanent stage 22 by 31 feet, with a chorus room 19 by 22 feet.

To the left of the rotunda is located Engelmann Hall, 60 by 90 feet in size. This is especially designed for exhibitions of paintings, art and photographic displays, for which purpose it is fitted with two skylights, each 8 by 80 feet, and extra ceiling lights. It has a permanent stage, 10 by 22 feet, at the North end. Beyond this, at the extreme South, are placed the administration offices, directors' room, manager's office and general office.

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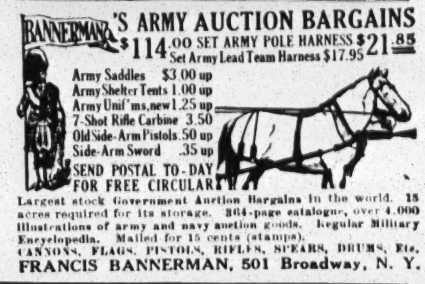

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